



# SONGS WITH MUSIC



HOUGHTON MIFFLIN COMPANY  
BOSTON AND NEW YORK

ALICE

ERCLE

HUNT









THE KINDERGARTEN CHILDREN'S HOUR

*Edited by* LUCY WHEELOCK

IN FIVE VOLUMES

ILLUSTRATED

• •

VOLUME V

SONGS WITH MUSIC

Compiled by ALICE M. WYMAN







THE SWEETEST MONTH IN ALL THE YEAR IS JUNE, DEAR JUNE



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Stack Collection

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June (p. 15), Colored Frontispiece. From a drawing by WILLY POGÁNY.  
 Title-page (in color) and text illustrations by ALICE Ercle Hunt.

## INTRODUCTION

THIS collection endeavors to give songs which will be of practical use in the home, and which will be a source of enjoyment to the little ones.

Songs have been chosen which are simple, tuneful, and of especial interest to children, who will be able to interpret and to enjoy them because they are related to their everyday experiences and activities.

A few songs, somewhat more difficult than those for whom this book is intended, have been included for the benefit of slightly older children, in the same family, who may want to share the pleasure of song with their younger brothers and sisters.

Music, especially song, makes a tremendous appeal to the child. He usually loves to sing, and even the little monotone rumbles on, happily ignorant of the fact that his song consists of one long suffering note.

Different songs appeal in different ways. The "Songs of Grace" foster the reverential attitude; the "Songs of the Seasons," and those pertaining to Nature, a love for the great out-of-doors and a kindly interest in all creatures. The nonsense rhymes satisfy the whimsical, the "just for fun" attitude. Many of the Nursery songs tend to keep alive old traditions.

The sleepy songs rejoice the little mother, as she rocks the dollie that she loves best. Singing "The Song of Iron" or "The Little Shoemaker" will create a sympathetic attitude towards, and arouse an interest in, those who work so busily for our comfort. Love of home may be fostered through songs of the family relation, and love of country through songs of patriotism.

In presenting these songs to the children it is best to tell the story and sing the song at an appropriate time. For instance, in the fall they will have noticed the leaves dropping from the trees, and naturally they will be glad to hear about the leaves "Softly, Softly Falling Down" and then to sing the song with a deeper appreciation of its significance.

Each song in turn should be played and interpreted to the child in such a way as to instill in his mind the poetry of the story and develop an appreciation of the musical thought.

Let singing be a pleasure rather than a task, something to look forward to with great anticipation and to remember with much joy. Every child has a musical sense which is fostered by listening to good music and by singing the little songs of childhood. Children should sing joyfully and spontaneously, for music appeals to the finest and best emotions, and may be the means of awakening in them a spiritual consciousness of the good and beautiful, which will mean much to them in later life.

"Music," says Disraeli, "teaches most exquisitely the art of development."

ALICE M. WYMAN

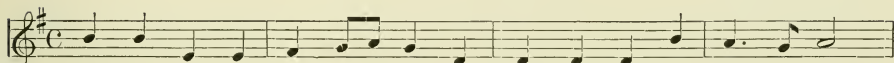




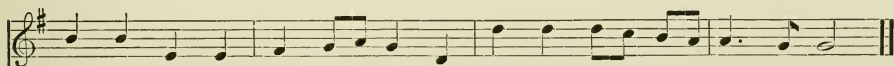
## SONGS OF GRACE

### HYMN OF THANKS

MYLES B. FOSTER



1. For my home and friends I thank thee, For my fa - ther, moth - er, dear,  
 2. Those I love thou wilt watch o - ver, Though they may be far a - way,



For the hills, the trees, the flow - ers, And the sky so bright and clear.  
 For thou lov - est lit - tle chil - dren, And wilt hear the words they say.



# A WEE PRAYER

EDITH C. RICE

GRACE WILBUR CONANT

The musical score for 'A Wee Prayer' is written for voice and piano. The key signature is one sharp (F#) and the time signature is common time (C). The melody is simple and gentle, with a range of one octave. The piano accompaniment consists of chords and single notes, providing a soft harmonic background. The lyrics are: 'Fa - ther in Heav'n, We pray to Thee That good chil - dren We may be.'

From "The Children's Year." Edited by Grace Wilbur Conant. Copyright, 1915, by Milton Bradley Company, Springfield, Mass.

# GOD IS LOVE

LUCY WHELOCK

The musical score for 'God is Love' is written for voice and piano. The key signature is two flats (Bb, Eb) and the time signature is 6/8. The melody is simple and gentle, with a range of one octave. The piano accompaniment consists of chords and single notes, providing a soft harmonic background. The lyrics are: '1. Lit - tle bird! Lit - tle bird! Sing - ing in the tree; 2. Lit - tle flow'r! Lit - tle flow'r! In your dress so gay; 3. Pret - ty stars! Pret - ty stars! Shin - ing all the night; 4. God is love! God is love! Hear it ev - 'ry - where; Tell me pray! Tell me pray! What your song may be. Tell me pray! Tell me pray! What have you to say? Tell me pray! Tell me pray! Why you look so bright. Ev - 'ry breeze, Through the trees, Sings it through the air.'

From "The Child's Garden." By permission.

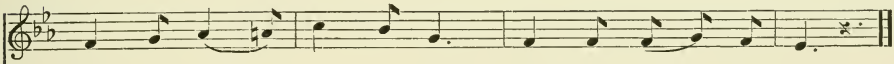


# GOD IS LOVE

## RESPONSE



Lit - tle child!      Lit - tle child!      I    will tell    you true;  
 Lit - tle child!      Lit - tle child!      I    will tell    you true;  
 Lit - tle child!      Lit - tle child!      I    will tell    you true;  
 Lit - tle child!      Lit - tle child!      All   things sing   to    you;



God    is    love!      God    is    love!      This    I    sing    .    to    you.  
 God    is    love!      God    is    love!      He    clothed   me    .    and    you.  
 God    is    love!      God    is    love!      He    bids   us   shine   for    you.  
 God    is    love!      God    is    love!      You   must   love   .    Him   too.



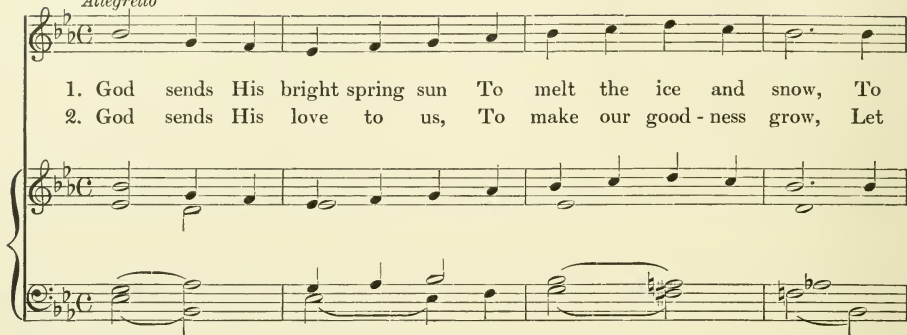
# GOD SENDS HIS BRIGHT SPRING SUN

ELIZABETH PEABODY

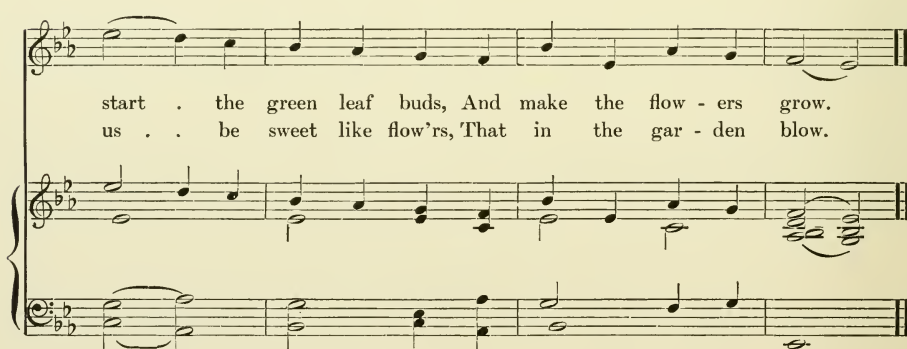
E. S.

*Allegretto*

1. God sends His bright spring sun To melt the ice and snow, To  
2. God sends His love to us, To make our good - ness grow, Let



start . the green leaf buds, And make the flow - ers grow.  
us . . be sweet like flow'rs, That in the gar - den blow.



From "Songs for Little Children, Part I," by Eleanor Smith. Copyright, 1887, by Milton Bradley Company, Springfield, Mass.



# GREETING

## GOOD MORNING SONG

CLARE SAWYER REED

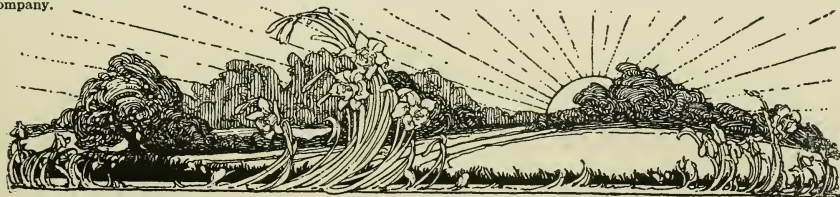
Good morn - ing, Good morn - ing, Good morn - ing to all, The

clock points the hour and we come at its call. We're hap - py at

work, and we're hap - py at play, Then hur - rah! Hur - rah! For

each hap - py day. Hur - rah! Hur - rah! For each hap - py day.

Words taken by permission from "Songs and Games for Little Ones."  
From "Timely Games and Songs for the Kindergarten" by Clare Sawyer Reed. Copyright, 1900, 1903, by J. L. Hammett Company.



# GOOD MORNING TO YOU

Anon.

*Gracefully*

*f*

Good morn - ing to you! Good morn - ing to you! Good

*f*

morn - ing, dear chil - dren, Good morn - ing to all!

The musical score is written for voice and piano. The voice part is in a single melodic line with lyrics. The piano accompaniment consists of two staves: the right hand plays chords and single notes, while the left hand plays a steady bass line. The tempo is marked 'Gracefully' and the dynamics include 'f' (forte). The key signature has two flats (B-flat and E-flat) and the time signature is 4/4. The score is divided into two systems, each with three staves (voice, piano right hand, piano left hand).

From "Song Development for Little Children," White-Smith Publishing Company. Copyright, 1908, by Frederic H. Ripley and Harry L. Harts.



# SONGS OF THE SEASONS

## RAIN SONG

E. S.

*Con moto*

To the great brown house, where the flow-'rets live, Came the rain with its tap, tap,

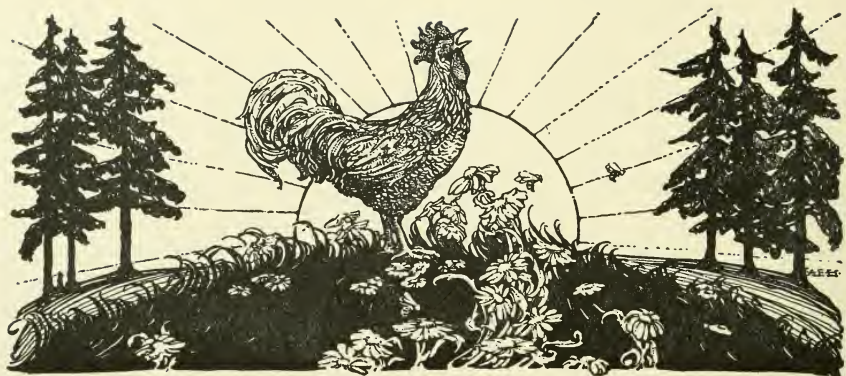
tap, And whis-pered, "Vi - o - let, Snow-drop and Rose, Your pret - ty eyes you must

now un-close, From your long, long, win-try nap; "Said the rain, with its tap, tap, tap.

*f rit.*

*p a tempo*

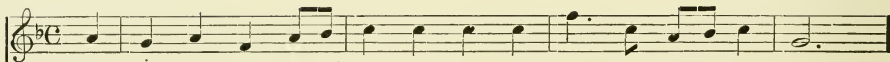




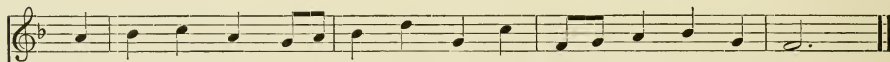
## SPRING

KATHERINE PYLE

ELEANOR SMITH



1. The chil - dren know that Spring has come, For in the pine - trees high  
 2. A bum - ble - bee goes buzz - ing by; A cock crows loud and clear;



The rob - in sings, the black-bird sings A - gainst the shin - ing sky.  
 The banks are blue with vi - o - let: The Spring, the Spring is here.



# BOBBY REDBREAST

ARTHUR HENRY

MAX LOWEN

There's a nest for Bob - by Red - breast, There's a hive for Bes - sie

Bee, There's a hole for Jack - y Rab - bit, And a bed for me.

*ril.*

*ril.*

From "The Song Primer." Copyright, 1907, by A. S. Barnes & Company





# THE TRADESPEOPLE

Anon.

MARY S. CONRADE

1. The swal - low is a ma - son; And un - der-neath the eaves He  
2. The bull - finch knows and prac - tic - es The bas - ket - mak - er's trade: See

builds a nest and plas - ters it With mud, and hay, and leaves. The  
what a cra - dle for his young The lit - tle thing has made. Of

wood - peck - er is hard at work; A car - pen - ter is he; And  
all the weav - ers that I know, The chaf - finch is the best; High

## THE TRADESPEOPLE

you may find him ham - mer - ing His house high up a tree.  
on the ap - ple - tree he weaves A co - zy lit - tle nest.

The musical score for 'THE TRADESPEOPLE' is written for a single voice and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is simple and catchy, with a final cadence marked by a double bar line and a repeat sign. The piano accompaniment consists of a steady bass line and a treble line with chords.

## THE NEST

*(Let the children join hands and form a circle to represent a hedge, two of the smallest being chosen for the eggs, and kneeling in the center. In the second verse they raise their heads and sing the "peeps," while all the children join in the last line.)*

FRIEDRICH FROEBEL

Russian Folk-song

1. On the twigs, with - in a hedge, A bird her nest has made.  
2. From be - neath the moth - er's wings Two lit - tle birds ap - pear.

The first system of the musical score for 'THE NEST' is for the first verse. It is written for a single voice and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is simple and catchy, with a final cadence marked by a double bar line and a repeat sign. The piano accompaniment consists of a steady bass line and a treble line with chords.

In the nest so soft and warm Two ti - ny eggs are laid.  
Hear them cry - ing, "Peep, peep, peep, We love you, moth - er dear."

The second system of the musical score for 'THE NEST' is for the second verse. It is written for a single voice and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is simple and catchy, with a final cadence marked by a double bar line and a repeat sign. The piano accompaniment consists of a steady bass line and a treble line with chords.

# WHAT ROBIN TOLD

GEORGE COOPER

*Gracefully*

1. How do rob - ins build their nest? Rob - in Red-breast told me.  
 2. Where do rob - ins hide their nest? Rob - in Red-breast told me.

*p*

*mf*

How do rob - ins build their nest? Rob - in Red-breast told me.  
 Where do rob - ins hide their nest? Rob - in Red-breast told me.

*p*

*mf*

First a wisp of yel - low hay, In a pret-ty round they lay;  
 Up a-mong the leaves so deep, Where the sun-beams rare-ly creep.

*p*

*mf*

# WHAT ROBIN TOLD

Then some shreds of down - y floss, Feath - ers too, and bits of moss,  
Long be - fore the winds are cold, Long be - fore the leaves are gold,

*slightly cres.*

*mf*

Wov - en with a sweet, sweet song This way, that way, and a - cross;  
Bright-eyed stars will peep and see Ba - by rob - ins, one, two three;

*mf*

*rit. p a tempo*

That's what Rob - in told me. That's what Rob - in told me.

*f* *rit. p a tempo*

# PUSSY WILLOW

HARRIET P. SAWYER

1. "Oh, you pus - sy wil - low, Pret - ty lit - tle thing, Com - ing with the  
 2. "Now, my lit - tle chil - dren, If you'll look at me And my lit - tle  
 3. As the days grow mild - er, Out we put our heads, And we light - ly

sun - shine Of the ear - ly Spring, Tell me, tell me, pus - sy,  
 sis - ters, I am sure you'll see Ti - ny lit - tle hous - es,  
 move us In our lit - tle beds; And when warm - er breez - es

For I want to know, Where it is you come from, How it is you grow!"  
 Out of which we peep, When we first are wak - ing From our win - ter's sleep.  
 Of the Springtime blow, Then we lit - tle pus - sies All to cat - kins grow!"

From "Songs and Games for Little Ones." Prepared by Gertrude Walker and Harriet S. Jenks. By permission of Oliver Ditson Company.



# JUNE

A. W. WRAY, by permission

ELEANOR SMITH

*Allegro grazioso*

1. The sweet - est month in all the year is June, dear June; The  
 2. The gay - est month in all the year is June, dear June; For

*cres.*

lit - tle brooks a - laugh - ing run, The ti - ny leaf - lets  
 then the laugh - ing chil - dren run And shout "Hur - rah for

*cres.*

*f poco rit.* *a tempo*

dance with fun, And bird - ies sing till day is done, In June, dear June.  
 les - sons done! Hur - rah for long, long days in June! Hur - rah for June!"

*f poco rit.* *a tempo*



# BUTTERCUPS

*Simply and tenderly*

Oh, you but - ter - cups, yel - low but - ter - cups Shin - ing

*p*

This system contains the first line of the song. It features a vocal melody in G major, 3/4 time, and a piano accompaniment. The piano part consists of a right-hand melody with chords and a left-hand bass line. The lyrics are 'Oh, you but - ter - cups, yel - low but - ter - cups Shin - ing'.

down there in the grass, Do you each one hold shin - ing

This system contains the second line of the song. The vocal melody continues with the lyrics 'down there in the grass, Do you each one hold shin - ing'. The piano accompaniment continues with the same musical texture.

drops of dew For the fai - ry folk who pass ?

This system contains the third line of the song. The vocal melody concludes with the lyrics 'drops of dew For the fai - ry folk who pass ?'. The piano accompaniment concludes with the same musical texture.



# DAISIES

*Daintily*

1. Lit - tle Miss Dai - sy lives in the grass, Mer - ry lit - tle  
2. Lit - tle Miss Dai - sy's cou - sin Sue Lives next door as

*p e leggiero*

flow - er - lass. . . . . Her cap frills are as white as  
cous - ins do. . . . . But black-eyed Su - san's ver - y

snow, She nods a greet - ing so . . . . . and so. . . . .  
gay And wears a yel - low cap. . . . . al - way. . . . .

# A PINKY WILD ROSE

(CRADLE SONG)

ANNA M. PRATT

A mil - lion wee cra - dles are cur - tained with green, But of

The first system of musical notation for the song. It consists of three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics are written below the vocal line.

all the dear ba - bies, not one can be seen, Un - til the June sun-beams, the

The second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics continue below the vocal line.

cur - tains un - close, And coax from each cra - dle, a pink - y wild rose.

The third system of musical notation, concluding the song. The lyrics end with "a pink - y wild rose." The notation includes a final double bar line.

# AUTUMN LEAVES

G. W. C.

Arr. from HAYDN

Soft - ly, soft - ly, float - ing down, Red and rus - set, gold and brown,

(Bass very light)

In the coun - try, in the town, Fall the au - tumn leaves.

From "The Children's Year" by Grace Wilbur Conant. Copyright, 1915, by Milton Bradley Company, Springfield, Mass.



# A PRETTY PASSENGER

Words and music by HARVEY WORTHINGTON LOOMIS

*Rapidly*

*p*

A lit - tle red leaf was a - float on a pond One

*p* *with expression*

*mf* *p*

au - - tumn day; . . . A bright yel - low but - ter - fly

*mf* *p*

*mp* *p*

lit on the leaf, And sailed . . . a - way. .

*mp* *p*

# ASTER

ELIZABETH SCANTLEBURY

*Lively, tempo rubato*

Oh, hur - ry, hur - ry, As - ter dear, Put on your pur - ple gown, For all the lit - tle

*rit.*

*accel.*

*rit.*

This system contains the first line of the song. It features a vocal melody in G-flat major (two flats) and 4/8 time. The piano accompaniment is in the same key and time. The lyrics are: "Oh, hur - ry, hur - ry, As - ter dear, Put on your pur - ple gown, For all the lit - tle". The system includes a vocal staff, a piano staff, and a bass staff. The tempo is marked "Lively, tempo rubato". There are dynamic markings: "rit." (ritardando) above the vocal staff and "accel." (accelerando) below the piano staff.

boys and girls, Are com - ing out from town, Oh, Gold - en - rod put on your hat, With

*rit.*

*rit.*

This system contains the second line of the song. The lyrics are: "boys and girls, Are com - ing out from town, Oh, Gold - en - rod put on your hat, With". The system includes a vocal staff, a piano staff, and a bass staff. There are dynamic markings: "rit." (ritardando) above the vocal staff and "rit." (ritardando) below the piano staff.

yel - low feathers fine, Be read - y now to make a bow, The wind will give the sign.

*accel.*

*rit.*

*rit.*

This system contains the third line of the song. The lyrics are: "yel - low feathers fine, Be read - y now to make a bow, The wind will give the sign.". The system includes a vocal staff, a piano staff, and a bass staff. There are dynamic markings: "accel." (accelerando) above the vocal staff and "rit." (ritardando) below the piano staff.

# GOOD-BYE TO THE FLOWERS

GEORGE COOPER

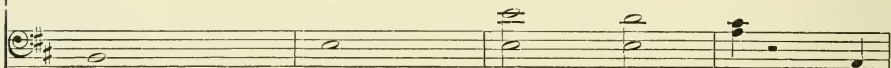
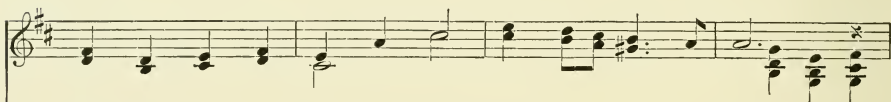
HARRIET P. SAWYER



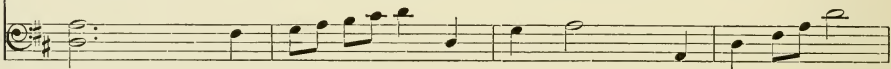
1. Good-bye, dai - sy, pink and rose, And snow-white lil - y, too!
2. Good-bye, moss - y lit - tle rill, That shiv - ers in the cold,



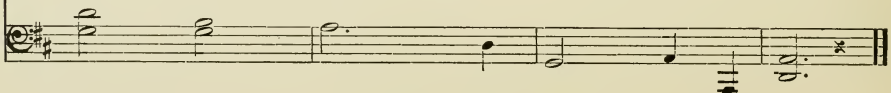
Ev - ery pret - ty flower that grows, Here's a kiss for you!  
Leaves that fall on vale and hill Cov - er you with gold! A



Good - bye, mer - ry bird and bee, And take this ti - ny song  
sweet good - bye to birds that roam, And rills and flow'rs and bees!



For the one you sang to me, All the sum - mer long!  
But when win - ter's gone, come home As early as you please.





# JACK FROST

1. Oh, Jack Frost is a mer-ry lit-tle elf, And a mer-ry lit-tle elf is  
 2. He paints with glee on ev-'ry win-dow pane, Things ver-y, ver-y fine to  
 3. Oh, Jack Frost plays so man-y, man-y tricks, He . is so ver-y pert and

he. . . . He calls for his coat, And he calls for his brush, And he  
 see. . . . A moun-tain . high And a lake close by And a  
 bold. . . He pinch-es the cheeks And he tweaks the nose, And he

calls for his paint-pots one, two, three, And he calls for his paint-pots three.  
 might-y . for-est tree, tree, tree, And a might-y . for-est tree.  
 turns us . blue with cold, cold, cold, And he turns us . blue with cold.

# WINTER SONG

Melody by  
ALYS E. BENTLEY  
*Allegro*

Accompaniment by  
HARVEY WORTHINGTON LOOMIS

The first system of musical notation consists of three staves. The top staff is the vocal melody in G-flat major (two flats) and 4/4 time, starting with a treble clef and a key signature of two flats. It contains the lyrics "B-r-oo! B-r-oo! It's ver - y cold to - day." The middle staff is the piano accompaniment, featuring a left hand with a steady eighth-note pattern and a right hand with chords and single notes. It includes dynamic markings *mf* and *mp*. The bottom staff is a bass line for the piano, marked "no Pedal".

B-r-oo! B-r-oo! It's ver - y cold to - day.

*mf* *mp*

no Pedal

The second system of musical notation continues the piece. The vocal melody (top staff) has the lyrics "B-r-oo! B-r-oo! Jack Frost is out at play. He". The piano accompaniment (middle and bottom staves) continues with the same rhythmic patterns and dynamic markings (*mf*, *mp*).

B-r-oo! B-r-oo! Jack Frost is out at play. He

*mf* *mp*

The third system of musical notation concludes the piece. The vocal melody (top staff) has the lyrics "pinch - es un - der heav - y clothes And bites your cheek and nips your nose." The piano accompaniment (middle and bottom staves) continues with the same rhythmic patterns and dynamic markings (*mf*, *mp*).

pinch - es un - der heav - y clothes And bites your cheek and nips your nose.

*mf* *mp*



## WINTER SONG

First system of the musical score for 'Winter Song'. It features a vocal line with lyrics 'B-r-oo! B-r-oo! It's ver - y cold to - day.', a piano accompaniment in the right hand, and a bass line with a forte (*f*) dynamic and a mezzo-piano (*mp*) dynamic marking.

Second system of the musical score for 'Winter Song'. The vocal line continues with 'B-r-oo! B-r-oo! Jack Frost is out at play.' The piano accompaniment includes a mezzo-piano (*mp*) dynamic marking and a pedal point marked 'Ped.' with asterisks.

## SNOW SONG

Adapted from SCHUBERT

First system of the musical score for 'Snow Song'. The vocal line has lyrics 'Snow, snow, ev - ery - where, On the ground and in the air,'. The piano accompaniment is in 2/4 time and features a steady eighth-note pattern in the right hand.

Second system of the musical score for 'Snow Song'. The vocal line continues with 'In the fields and in the lane, On the roof and win - dow - pane.' The piano accompaniment continues with the eighth-note pattern in the right hand.

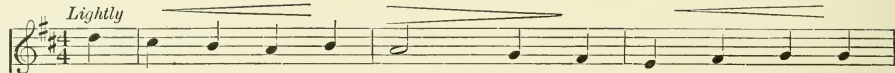
# TO A SNOWFLAKE

From the German, by

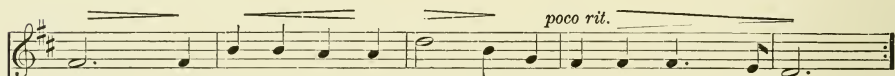
EMILIE POULSSON

ELEANOR SMITH

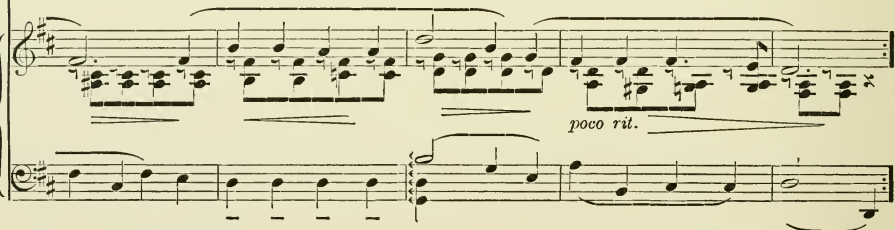
*Lightly*



1. O lit - tle frost - y snow - flake, So light - ly float - ing
2. Come, rest up - on our win - dow; How could you float so



by, A long, long way you trav - el In com - ing from the sky.  
far? We chil - dren love to see you, You pret - ty film - y star!



# COASTING

*Joyfully*

Oh, what fun, what jol - ly fun! In the win - ter wea - ther,

*mf*

With our sleds to climb the hill, Trudg-ing up to - geth - er;

Then a shove, a lit - tle run, And slid - ing down you go, With

lit - tle shrieks of laugh - ter, To the plain be - low.

# WHEN THE SNOW IS ON THE GROUND

*Andante non troppo*

*p* *pp* *p*

When the snow is on the ground, Lit - tle Rob - in Red-breast grieves; For no

*p* *pp* *p*

*poco cres.* *p*

ber - ries can be found, And on the trees there are no leaves. The

*poco cres.*

*cres.* *fz* *dim.*

air is cold, the worms are hid, For this poor bird what can be done? We'll

*p e sos.* *cres.* *fz* *dim.*

*cres.* *p*

strew him here some crumbs of bread, And then he'll live till the snow is gone.

*cres.* *p*

From "Mother Goose's Nursery Rhymes and Nursery Songs." Set to music by J. W. Elliott, McLoughlin Brothers, Inc., Publishers.

# SUNSHINE FAR AND NEAR

EMILIE POULSSON

ELEANOR SMITH

*Andante*

*p*

1. The big, bright sun shines down on me When out at play I roam, . Yet  
2. And while at home 'tis shin - ing bright On Ba - by's cur - ly crown, . It

*p*

*dim.*

all the time 'tis shin - ing too, On Moth - er dear, at home. .  
shines on Fa - ther at his work, A - far off in the town. .

*dim.*

*dim.*



## DAY AND NIGHT

ARTHUR HENRY

*Slowly and expressively*

HARVEY WORTHINGTON LOOMIS

*p*

By day the shad-ows slip a - way, At eve-ning back they creep. . . The

*p* *mp* observe the ties

*Pedal carefully* *Ped.* \*

*mf* *slower gradually and diminishing*

sun gives light e - nough for play, The stars e-nough for sleep. . .

*always legato* *mp* *slower gradually* *ppp* *ppp*

*Ped.* \* *Ped.* \*

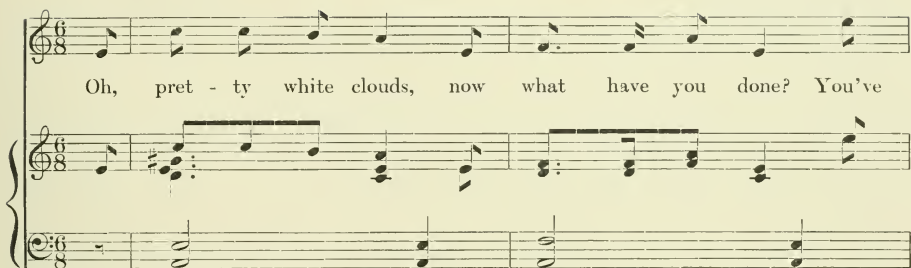


# THE CLOUDY DAY

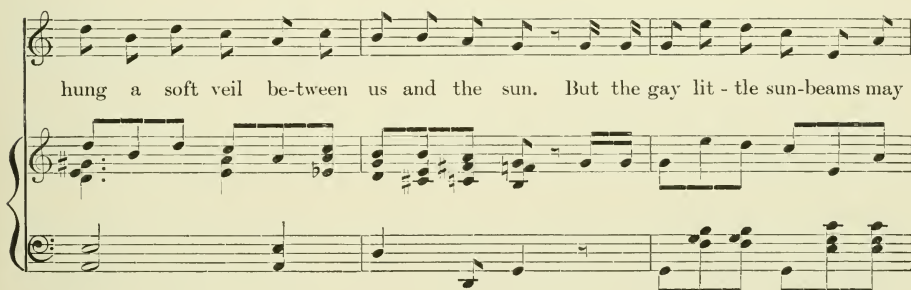
KATE WHITING PATCH

CLARE SAWYER REED

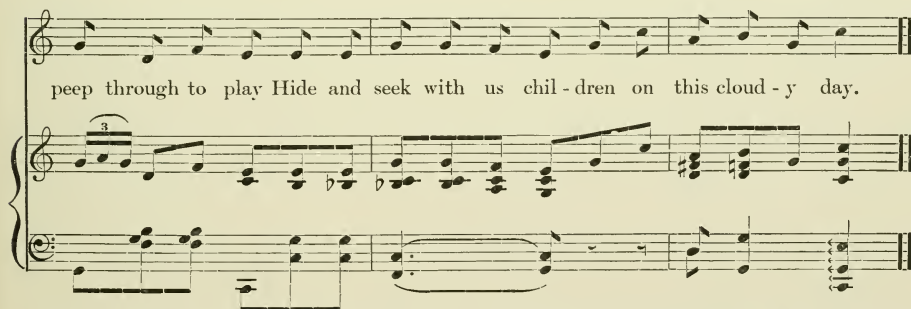
Oh, pret - ty white clouds, now what have you done? You've

The first system of music features a vocal melody in G major, 6/8 time, with lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

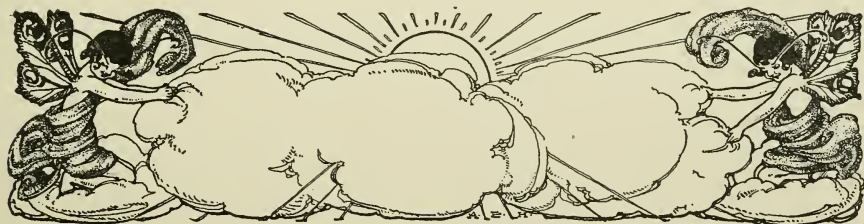
hung a soft veil be-tween us and the sun. But the gay lit - tle sun-beams may

The second system continues the melody and accompaniment. The piano part includes some triplet figures in the right hand.

peep through to play Hide and seek with us chil - dren on this cloud - y day.

The third system concludes the piece with a final cadence. The piano part features a triplet in the right hand.

From "Timely Games and Songs for the Kindergarten," by Clare Sawyer Reed. Copyright, 1900, 1903, by J. L. Hammett Company,





# RAIN

ROBERT LOUIS STEVENSON

GRACE WILBUR CONANT

The rain is rain-ing all a-round, It falls on field and tree, It rains on the um-brel-las here, And on the ships at sea.

From "The Children's Year" by Grace Wilbur Conant. Copyright, 1915, by Milton Bradley Company, Springfield, Mass.

# WHO HAS SEEN THE WIND?

CHRISTINA ROSSETTI

ALYS E. BENTLEY

Who has seen the wind? - oo, Nei-ther you nor I - oo. But when the trees bow down their heads, The wind is pass-ing by - oo.

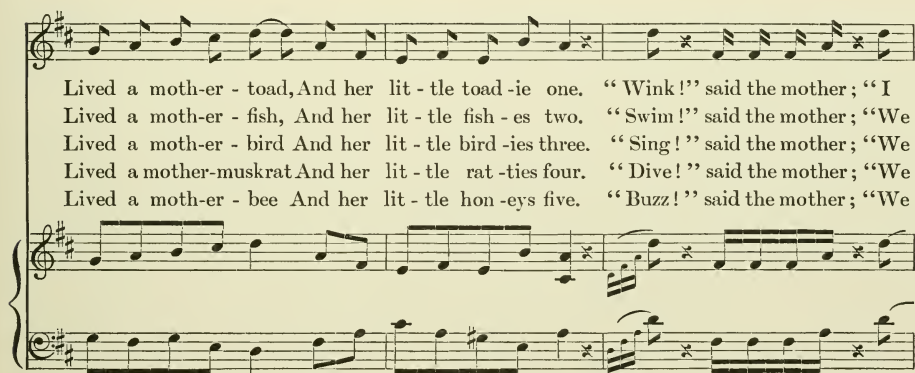
From "The Song Primer." Copyright, 1907, by The A. S. Barnes Company, New York

# OVER IN THE MEADOW

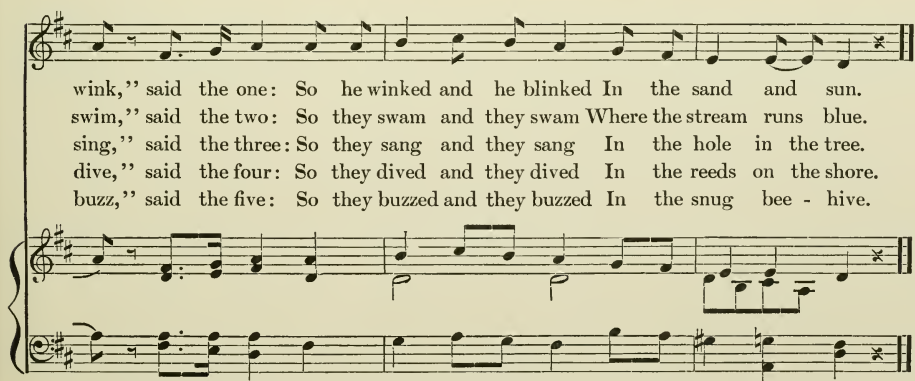
OLIVE A. WADSWORTH



1. O - ver in the mead - ow, In the sand, in the sun,  
 2. O - ver in the mead - ow, Where the stream runs . . blue,  
 3. O - ver in the mead - ow, In a hole in the tree,  
 4. O - ver in the mead - ow, In the reeds on the shore,  
 5. O - ver in the mead - ow, In a snug bee - hive,



Lived a moth-er - toad, And her lit - tle toad - ie one. "Wink!" said the mother; "I  
 Lived a moth-er - fish, And her lit - tle fish - es two. "Swim!" said the mother; "We  
 Lived a moth-er - bird And her lit - tle bird - ies three. "Sing!" said the mother; "We  
 Lived a mother-muskrat And her lit - tle rat - ties four. "Dive!" said the mother; "We  
 Lived a moth-er - bee And her lit - tle hon - eys five. "Buzz!" said the mother; "We



wink," said the one: So he winked and he blinked In the sand and sun.  
 swim," said the two: So they swam and they swam Where the stream runs blue.  
 sing," said the three: So they sang and they sang In the hole in the tree.  
 dive," said the four: So they dived and they dived In the reeds on the shore.  
 buzz," said the five: So they buzzed and they buzzed In the snug bee - hive.

# THE SEASONS

EDYTHE A. TURNER

E. H. H.

*Con spirito*

1. In the spring - time bright and gay, Lit - tle  
2. In the sum - mer - time so warm, Soft - ly

chil - dren love to play With jump - ropes, hoops, and  
glides our boat a - long, . . . Pad - dling 'round with -

mar - bles too— . . This is the way they love to do.  
out a care, To watch the fish - es play - ing there.

# THE SEASONS

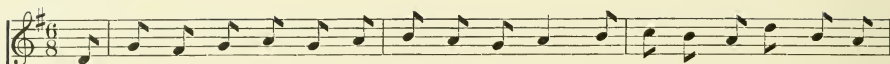
3. When the leaves com - mence to fall, Then Jack  
4. In the win - ter cold and brisk, O'er the

Frost be - gins to call, "Come, my dears, and  
ice we like to frisk, Throw - ing snow - balls

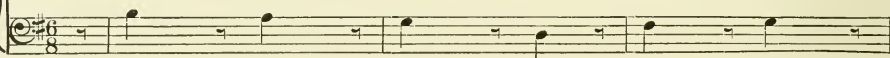
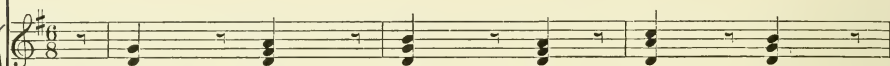
fol - low me To the la - den wal - nut tree,"  
to and fro, How the mer - ry winds do blow.

# FEEDING THE CHICKENS

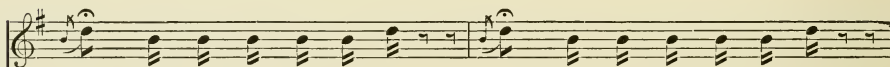
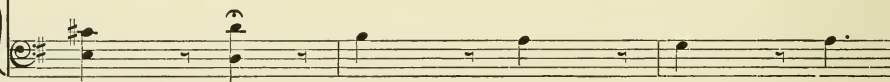
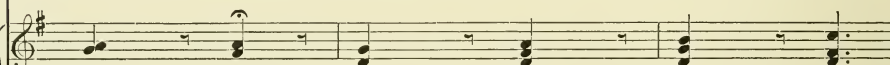
ANNA M. PRATT



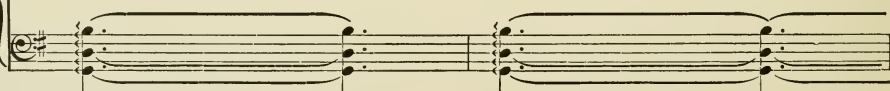
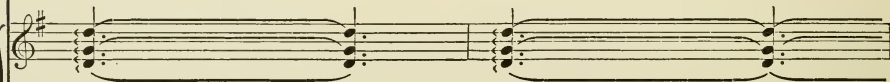
1. We'll mix up some wa - ter and meal in a pan, And stir it, and stir it as  
2. We'll scat - ter it here, and we'll scat - ter it there, And each lit - tle chick - y shall



hard as we can; And then we'll go out to the chick - ens and call,  
have a good share. Hush! and you'll hear the hen cack - le and call,



"Here lit - tle chick - y, chick - y, Dear lit - tle chick - y, chick - y,



# FEEDING THE CHICKENS

Musical score for "Feeding the Chickens". The score is written for voice and piano. The voice part is in G major (one sharp) and 4/4 time. The lyrics are: "Come to your din - ner, Come one, come all." The piano accompaniment features a melody in the right hand and a bass line in the left hand. The right hand melody includes a trill marked *Sva* and a dynamic marking *p*. The left hand features a bass line with some rests marked with an 'x'.

# A LITTLE WOODPECKER AM I

MARY P. BELL

Musical score for "A Little Woodpecker Am I". The score is written for voice and piano. The voice part is in G major (one sharp) and 2/4 time. The lyrics are: "A lit - tle wood - peck - er am I, And you may al - ways know When from the tree I'm seek - ing food, For tap, tap, tap, I go." The piano accompaniment features a melody in the right hand and a bass line in the left hand. The right hand melody includes a trill marked *Sva* and a dynamic marking *p*. The left hand features a bass line with some rests marked with an 'x'.

From "Songs and Games for Little Ones." By permission Oliver Ditson Co.

## TWO LITTLE BIRDS

AGNES R. BACON

JULIA A. HIDDEN

Two lit - tle birds one Au - tumn day Sat on a tree to - geth-er. . They

The first system of the musical score for 'Two Little Birds'. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics are: 'Two lit - tle birds one Au - tumn day Sat on a tree to - geth-er. . They'.

flut-tered a - bout from bough to bough, And talked a - bout the weath-er. The

The second system of the musical score. The vocal melody continues with the lyrics: 'flut-tered a - bout from bough to bough, And talked a - bout the weath-er. The'. The piano accompaniment provides harmonic support.

wind is blow-ing so cold they said, It chills us as we sing. Then a -

The third system of the musical score. The vocal melody concludes with the lyrics: 'wind is blow-ing so cold they said, It chills us as we sing. Then a -'. The piano accompaniment includes some chords with double bar lines, indicating the end of the piece.



## TWO LITTLE BIRDS

way they flew to the sun - ny South, And there they staid till Spring.

The musical score for 'Two Little Birds' is written in G major (one sharp) and 2/4 time. It features a single melodic line for the voice and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a melody of eighth and sixteenth notes in the right hand. The lyrics are: 'way they flew to the sun - ny South, And there they staid till Spring.'

## THE OWL

Words and Music by DORA I. BUCKINGHAM

1. O Mis - ter Owl, you look so wise, With those big fun - ny, fun - ny eyes. "To -  
2. O Mis - ter Owl, you fly at night, And nev - er come out in the light. "To -

whit to - whoo! To - whit, to - whoo!" Is all I've ev - er heard from you.  
whit to - whoo! To - whit, to - whoo!" In - deed, I'm not a - fraid of you.

The musical score for 'The Owl' is written in G major (one sharp) and 2/4 time. It features a single melodic line for the voice and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a melody of eighth and sixteenth notes in the right hand. The lyrics are: '1. O Mis - ter Owl, you look so wise, With those big fun - ny, fun - ny eyes. "To - whit to - whoo! To - whit, to - whoo!" Is all I've ev - er heard from you. 2. O Mis - ter Owl, you fly at night, And nev - er come out in the light. "To - whit to - whoo! To - whit, to - whoo!" In - deed, I'm not a - fraid of you.'

# THE SPARROWS

RACHEL BARTON BUTLER

JESSIE L. GAYNOR

*Not fast, but very staccato*

Spar-rows hop-ping in the rain, Feath-ers are their on - ly

*With growing enthusiasm*

roof. My! it must be nice to grow, My! it must be nice to grow,

*cres. poco a poco*

My! it must be nice to grow Your own wa - ter - proof.

# THE FIRST BOUQUET

EMILIE POULSSON

ELEANOR SMITH

*Espressivo*

1. He dug his gar - den, He sowed the seeds; He kept it  
2. And when it blos - somed With flow - ers gay, He gave his

wa - tered And pulled the weeds.  
moth - er The first bou - quet.

From "Songs of a Little Child's Day," by Emilie Poulsson and Eleanor Smith. Copyright, 1910, by Milton Bradley Company, Springfield, Mass.



# THE FISHES

KATE WHITING PATCH

CLARE SAWYER REED

The first system of the musical score for 'The Fishes'. It features a vocal melody in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics 'To the cool and shad - ed pond Let us go, let us go;' are written below the vocal line. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef, both with the same key signature and time signature. The piano part provides harmonic support with chords and moving lines.

To the cool and shad - ed pond Let us go, let us go;

The second system of the musical score. The vocal melody continues with the lyrics 'We will watch the fish - es swim To and fro, to and fro.' The piano accompaniment continues with chords and moving lines in both hands.

We will watch the fish - es swim To and fro, to and fro.

The third system of the musical score. The vocal melody concludes with the lyrics 'See them dart! see them glide! Now be-neath a rock they hide:'. The piano accompaniment continues with chords and moving lines in both hands.

See them dart! see them glide! Now be-neath a rock they hide:

# THE FISHES

Now they're gleaming in the sun; We are sure they're hav - ing fun,

This system contains the first line of the song. It features a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are written below the vocal line. The piano accompaniment is shown in grand staff (treble and bass clefs) below the vocal line, with chords and moving lines in both hands.

For they like to splash and swim To and fro, to and fro,

This system contains the second line of the song. It continues the vocal melody and piano accompaniment from the first system. The piano part includes some sustained chords in the bass line.

In the wa - ter cool and still, See them go! See them go!

This system contains the third and final line of the song. The vocal melody concludes with a double bar line. The piano accompaniment also concludes with a double bar line, featuring some chords marked with 'x' symbols.

# THE "ZOO"

Melody by  
ALYS E. BENTLEY  
*Fast*

Accompaniment by  
HARVEY WORTHINGTON LOOMIS

*mp*

I like to watch the tall gi-raffe, The

*mf* *mp* *p*

seal and kan-ga-roo, And all the friendly an - i - mals That gath-er at the "Zoo"; I

*pp mp* *p* *pp*

like to hear the bears go "woof," And see the mon - keys play; When

*mf* *p*



# THE "ZOO"

Musical score for "THE ZOO". The song is in G major (one sharp) and 4/4 time. The melody is simple and catchy, with lyrics: "I can travel by my - self, I'm go - ing there to stay." The piano accompaniment features a steady bass line and chords in the right hand, with dynamics *p*, *cresc.*, and *f*.

# MY RABBIT

Melody by  
ALYS E. BENTLEY  
*mp Moderato*

Accompaniment by  
HARVEY WORTHINGTON LOOMIS

Musical score for "MY RABBIT". The song is in B-flat major (two flats) and 4/4 time. The melody is gentle and lyrical, with lyrics: "My rab-bit sits like this, so still, And turns his long, long ears; I wish that he could talk a - bout The man - y things he hears." The piano accompaniment is *legato* and *espress.*, with dynamics *mp*, *mf*, and *poco rall.*.



# THE GRAY DONKEY

HARVEY WORTHINGTON LOOMIS

HARVEY WORTHINGTON LOOMIS

*Allegro*

*mp*

1. I have a lit - tle don - key that's gray; I  
2. I think he un - der - stands when I speak, Be -

*mf*

*p*

feed him in the barn ev - 'ry day. And when he hears me whis - tle, He  
cause I've had him near - ly a week, And all the things I've told him, (Of

knows I have a this - tle. He'd rath - er eat a this - tle than hay.  
course I nev - er scold him,) He al - ways tries to an - swer and creak,

## THE GRAY DONKEY

The musical score is written for a piano and voice. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano part begins with a *mf* (mezzo-forte) dynamic. The voice part enters with a *f* (forte) dynamic. The lyrics are: "Hee - haw, hee - haw, hee - haw!" That is all my don - key can say. "Hee - haw, hee - haw, hee - haw!" Some-thing like a pump with a squeak.



# BOSSY COW

EMILIE POULSSON  
*Allegretto*

ELEANOR SMITH

1. Ting! ting! tin - kle ting! 'Tin - kle ting - a - gain.  
2. Good old Bos - sy cow! What does Bos - sy bring?

*mf*

Here comes Bos - sy Cow Stroll - ing down the lane.  
Fresh milk for us all, Tin - kle, tin - kle, ting!

# THE GIRAFFE

Words and Music by DORA I. BUCKINGHAM

1. O, don't you want to laugh When you see the tall gi-raffe Go . .  
 2. He sees all o - ver town, All a-round and up and down, For he

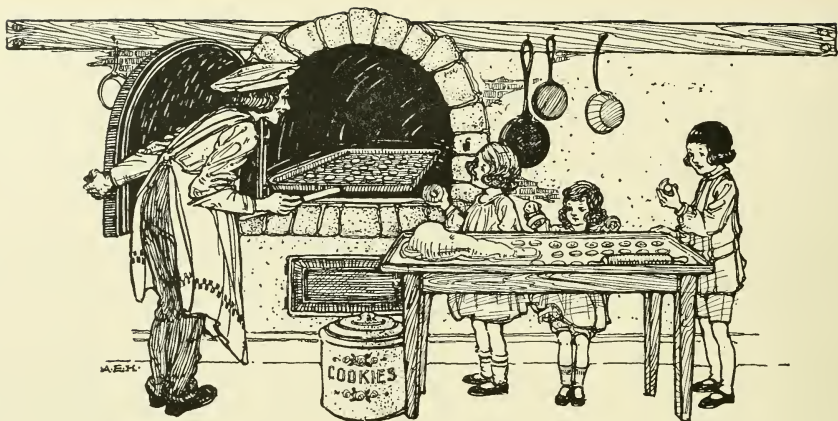
The first system of musical notation for 'The Giraffe'. It features a vocal melody in G major, 2/4 time, and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (F major). The piano accompaniment starts with a bass clef and a key signature of one flat. The lyrics are written below the vocal staff.

march-ing up the street? . Ha, ha, ha! I al-ways laugh When I  
 holds his head quite high. . . Ha, ha, ha! I al-ways laugh When I

The second system of musical notation. The vocal melody continues with the lyrics 'march-ing up the street? . Ha, ha, ha! I al-ways laugh When I holds his head quite high. . . Ha, ha, ha! I al-ways laugh When I'. The piano accompaniment provides harmonic support with chords and single notes.

see the tall gi-raffe, For I think he looks so queer In a cir-cus pa-rade.  
 see the tall gi-raffe, For I think he looks so queer In a cir-cus pa-rade.

The third system of musical notation. The vocal melody concludes with the lyrics 'see the tall gi-raffe, For I think he looks so queer In a cir-cus pa-rade.' The piano accompaniment ends with a final chord. The system includes a repeat sign at the end of the vocal line.



## TRADE SONGS

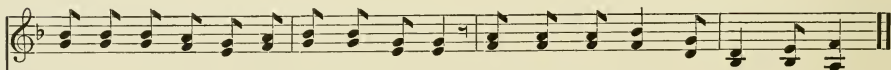
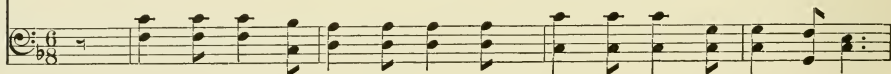
### THE BAKER

S. M. BUSH

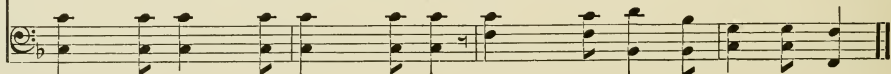
Adapted



1. What does the bak - er make, we say, As he rolls a - way from day to day,
2. And now he presses and cuts his cake, . . . Getting it ready so soon to bake;
3. Then into the oven with a push they go, And oft he turns them to and fro,



Roll - ing so stead - i - ly this way and that, Roll - ing his dough so thin and flat?  
 He makes the cook - ies so smooth and round, . . . And one is cut with each little sound.  
 Roll - ing and press - ing he makes them round, When they are done, one for each will be found.



# THE SONG OF IRON

1. Sing a song of i - ron in a mine so deep, Where the might - y  
 2. Works with spade and shov - el bus - y all the day, Nev - er sees the

The musical score for the first system of 'The Song of Iron' is written in G major (one sharp) and common time (C). It features a vocal melody on a single staff and a piano accompaniment on two staves (treble and bass clef). The melody consists of eighth and quarter notes, while the piano part provides a harmonic foundation with chords and moving lines.

moun-tain guard - ing watch doth keep. Down must go the min - ers in the  
 sun-light, not a sin - gle ray. We should thank the min - er, you will

The second system of the musical score continues the melody and piano accompaniment. The piano part includes some chords with accidentals (sharps and naturals) to indicate specific harmonies. The overall texture remains consistent with the first system.

ground so damp, Each one with his pick - ax and his ti - ny lamp.  
 all a - gree, For his wea - ry la - bor down where none can see.

The third and final system of the musical score concludes the piece. The vocal melody ends with a final note, and the piano accompaniment provides a concluding harmonic structure. The lyrics are aligned with the notes of the melody.



# THE LITTLE SHOEMAKER

1. There's a  
2. He

*accompaniment staccato*

The musical score is written in E-flat major (three flats) and common time (C). It features a vocal line and a piano accompaniment. The piano part consists of a treble and bass staff. The bass staff is marked 'accompaniment staccato' and contains a series of eighth notes with 'x' marks, indicating a staccato rhythm. The vocal line begins with a whole rest, followed by a half note G4, and then a quarter note A4.

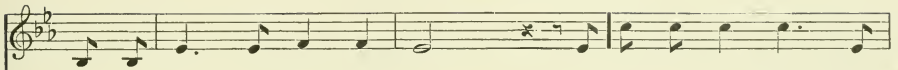
lit - tle wee man in a lit - tle wee house, Lives o - ver the way you  
puts his nee - dle in and out, His thread flies to and

The musical score continues with the vocal line and piano accompaniment. The vocal line has a melody of eighth and quarter notes. The piano accompaniment continues with the staccato eighth-note pattern in the bass staff and chords in the treble staff.

see, And he sits at the win - dow and sews all day,  
fro, With his ti - ny awl he bores the holes,

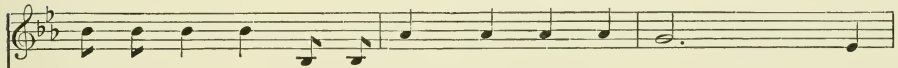
The musical score concludes with the vocal line and piano accompaniment. The vocal line ends with a half note G4. The piano accompaniment continues with the staccato eighth-note pattern in the bass staff and chords in the treble staff.

# THE LITTLE SHOEMAKER



Mak-ing shoes for you and me.  
Hear the ham - mers bu - sy blow.

A - rap a - tap tap, A -



rap a - tap tap, Hear the ham - mer's tit - tat - tee.

A -



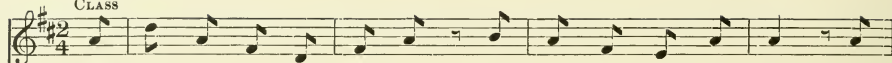
rap a - tap tap, A - rap a - tap tap, Mak-ing shoes for you and me.



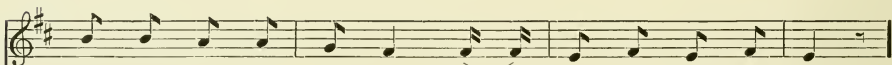
# THE POSTMAN

ANNA M. PRATT

CLASS



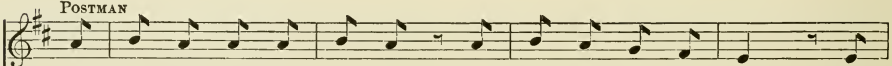
1. Good morn-ing, Mis - ter Post-man, Your bag is full, I see; I'm
2. I'm sor - ry, Mis - ter Post-man, The rain is com - ing down; You
3. I like to see you com - ing With let - ters ev - 'ry day, I'm



look - ing for a let - ter, Have you an - y - thing for me?  
must be ver - y tir - ed, From walk - ing round the town.  
sure that I should miss you If you nev - er came this way.



POSTMAN



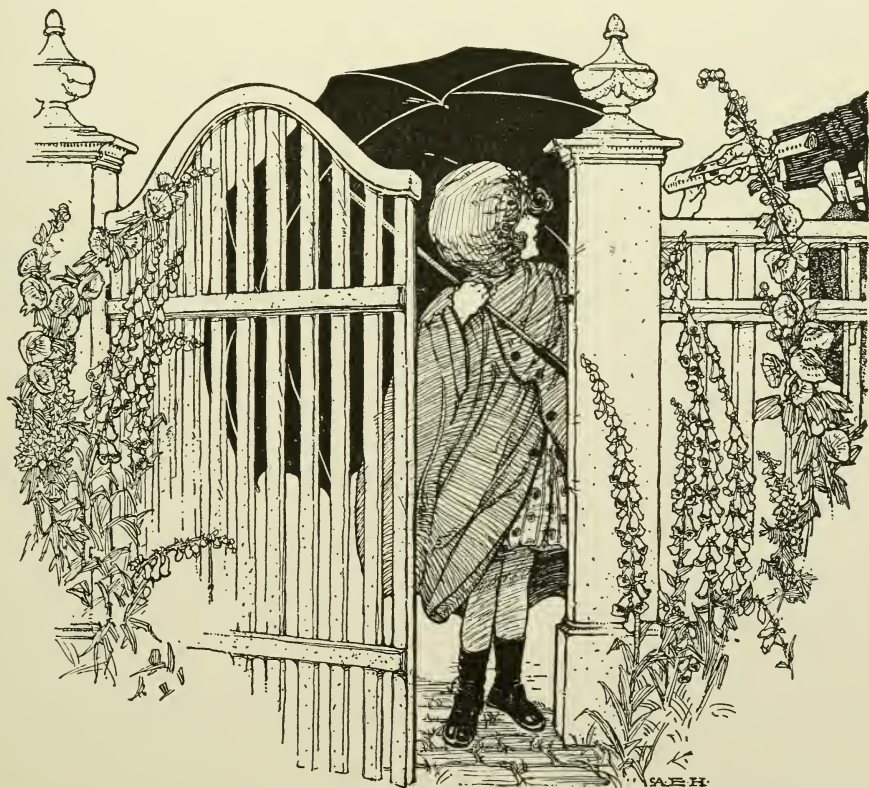
Good morn-ing! here's a let - ter, And here's a pa - per, too; I've  
Thank you ver - y kind - ly; The walk - ing is not bad, But  
I can - not al - ways bring you The let - ters you would choose, But



# THE POSTMAN

man - ny for your neigh - bors, But noth - ing more for you.  
 when the days are pleas - ant, The post - men all are glad.  
 I am al - ways hap - py, When I car - ry pleas - ant news.

The musical score is written on three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music is in 4/4 time. The lyrics are written below the staves, aligned with the notes.



# NURSERY RHYMES

## THIS LITTLE PIG WENT TO MARKET

Nursery Rhyme  
*Jawuntily*

GRACE WILBUR CONANT

This lit - tle Pig went to mar - ket: This lit - tle Pig stayed at

home; This lit - tle Pig had roast-beef; This lit - tle Pig had

none; This lit - tle Pig cried "Wee wee wee!" { I can't find my way home!"  
O moth-er, give me some!"

# LITTLE MISS MUFFET

Nursery Rhyme

*Gracefully*

*f*

Lit - tle Miss Muf - fet, She sat on a tuf - fet,

*f*

Eat - ing of curds and whey; . . There came up a spi - der, And

*sf*

sat down be - side her, And fright-ened Miss Muf - fet a - way! . .

*sf*



# JACK AND JILL

*Allegretto*

*mf*

Jack and Jill Went up the hill, To fetch a pail of wa - ter,

*mf*

Jack fell down, And broke his crown, And Jill came tum - bling af - ter.

*ten.*

*mf*

Up Jack got, And home did trot, As fast as he could ca - per,

*mf*

From "Mother Goose's Nursery Rhymes and Nursery Songs." Set to music by J. W. Elliott, McLoughlin Brothers, Inc., Publishers.

# JACK AND JILL

Went to bed, To mend his head, With vi - ne - gar and brown pa - per.

*ten.*

This block contains the first verse of the song. It features a vocal melody on a single treble staff and a piano accompaniment on grand staves. The lyrics are: "Went to bed, To mend his head, With vi - ne - gar and brown pa - per." The piano part includes a *ten.* (tenuto) marking. The music is in a simple, folk-like style with a key signature of one flat and a 2/4 time signature.

THIRD VERSE

*mf*

Jill came in, And she did grin, To see his pa - per plas - ter.

*mf*

This block contains the third verse of the song. It features a vocal melody on a single treble staff and a piano accompaniment on grand staves. The lyrics are: "Jill came in, And she did grin, To see his pa - per plas - ter." The piano part includes a *mf* (mezzo-forte) marking. The music continues in the same style as the first verse.

Moth - er, vex'd, Did whip her next, For caus - ing Jack's dis - as - ter.

*ten.*

This block contains the final line of the song. It features a vocal melody on a single treble staff and a piano accompaniment on grand staves. The lyrics are: "Moth - er, vex'd, Did whip her next, For caus - ing Jack's dis - as - ter." The piano part includes a *ten.* (tenuto) marking. The music concludes with a double bar line.

## SEE-SAW, MARGERY DAW

*Allegretto*  
*mf*

See - saw, Mar - ge - ry Daw, Jack shall have a new mas - ter,

The musical score for 'See-saw, Margery Daw' is in 6/8 time with a key signature of one sharp (F#). It features a vocal melody and a piano accompaniment. The tempo is marked 'Allegretto' and the dynamic is 'mf'. The melody consists of eighth and quarter notes, while the piano accompaniment uses chords and single notes. The lyrics are 'See - saw, Mar - ge - ry Daw, Jack shall have a new mas - ter,'.

*cres. e ritard.*

He shall have but a pen - ny a day, Be - cause he wont work a - ny fast - er.

*cres. e ritard.*

The second system of the musical score continues the melody and accompaniment. It includes the tempo and dynamic markings 'cres. e ritard.' (crescendo and ritardando). The lyrics are 'He shall have but a pen - ny a day, Be - cause he wont work a - ny fast - er.'.

From "Mother Goose's Nursery Rhymes and Nursery Songs." Set to music by J. W. Elliott. McLoughlin Brothers, Inc., Publishers.

## LITTLE JUMPING JOAN

Here am I, lit - tle jump - ing Joan, When no - bod - y's with me I'm al - ways a - lone.

The musical score for 'Little Jumping Joan' is in 2/4 time with a key signature of two flats (Bb and Eb). It features a vocal melody and a piano accompaniment. The melody consists of quarter and eighth notes, while the piano accompaniment uses chords and single notes. The lyrics are 'Here am I, lit - tle jump - ing Joan, When no - bod - y's with me I'm al - ways a - lone.'.

From "Little Songs of Long Ago." The original tune harmonized by Alfred Moffat, Augener Co., Ltd., London, Publishers.

# THERE WAS A CROOKED MAN

*Allegretto moderato*

*mf*

There was a crook - ed man, and he went a crook - ed mile, He

*mp*

*cres.*

found a crook-ed six-pence up - on a crook-ed stile: He bought a crook-ed cat, which

*cres.*

*f*

*fz*

*dim.*

caught a crook-ed mouse, And they all lived to- geth - er in a crook-ed lit - tle house.

*f*

*fz*

*dim.*

# SING A SONG OF SIXPENCE

*Allegretto*

*mf*

Sing a Song of Six - pence, A pock - et full of Rye;

*mf*

Four-and-twen - ty Black-birds Baked in a Pie. When the Pie was o-pened, The

Birds be-gan to sing; Was-n't that a dain - ty dish To set be-fore a King?

# SING A SONG OF SIXPENCE

## SECOND VERSE

*mf*

The King was in the count - ing - house, Count - ing out his mon - ey; The *ten.*

*mp*

Queen was in the Par - lour, Eat - ing bread and hon - ey; The *ten.*

maid was in the gar - den, Hang - ing out the clothes; There *ten.*

*rallentando*

came a lit - tle Dick - y Bird, And popp'd up - on her nose!

*rallentando*



## CURLY LOCKS

Cur - ly Locks, Cur - ly Locks, wilt thou be mine? Thou shalt not wash dish - es, nor

The first system of the song 'Curly Locks' is written in G major (one sharp) and 6/8 time. It consists of a vocal melody on a treble clef staff and a piano accompaniment on a bass clef staff. The melody begins with a quarter note G, followed by eighth notes A, B, C, D, E, and F. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

feed the swine; But sit on a cush - ion and sew up a seam, And

The second system continues the melody and accompaniment. The vocal line has a slight rise in pitch for the word 'seam'. The piano accompaniment maintains its harmonic support with consistent eighth-note patterns.

*poco rit.*  
eat fine straw-ber - ries, sug - ar and cream. Cur - ly Locks, Cur - ly Locks,

The third system includes a tempo marking '*poco rit.*' (a little slower) above the vocal staff. The melody for 'eat fine straw-ber - ries' is more melodic, while the piano accompaniment provides a simple harmonic backdrop.

wilt thou be mine? Thou shalt not wash dish - es, nor feed the swine.

The fourth system concludes the song. The vocal melody ends with a final note on G, and the piano accompaniment provides a concluding chord. The system ends with a double bar line.

From " Little Songs of Long Ago." The original tunes harmonized by Alfred Moffat, Augener, Co., Ltd., London, Publishers.

## THE NORTH WIND DOES BLOW

The North Wind does blow And we shall have snow; And

The first system of 'The North Wind Does Blow' is in G major and 6/8 time. The vocal melody is simple and direct, with a treble clef staff. The piano accompaniment is minimalist, using a few chords and a single note in the bass to support the melody.

From " Little Songs of Long Ago." The original tunes harmonized by Alfred Moffat, Augener, Co., Ltd., London, Publishers.

# THE NORTH WIND DOES BLOW

what will the Rob - in do then, poor thing? He'll sit in the barn To

keep him - self warm, And hide his head un - der his wing, poor thing!

This musical score is for the song 'The North Wind Does Blow'. It is written in G major (one sharp) and 2/4 time. The melody is on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics are: 'what will the Rob - in do then, poor thing? He'll sit in the barn To keep him - self warm, And hide his head un - der his wing, poor thing!'. The music features a simple, folk-like melody with a steady accompaniment.

# LITTLE POLLY FLINDERS

Lit - tle Pol - ly Flin - ders Sat a - mong the cin - ders, Warm - ing her

pret ty lit - tle toes. . . Her Moth - er came and caught her And

smacked her lit - tle daugh - ter For spoil - ing her nice new clothes. .

This musical score is for the song 'Little Polly Flinders'. It is written in G major (one sharp) and 4/4 time. The melody is on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics are: 'Lit - tle Pol - ly Flin - ders Sat a - mong the cin - ders, Warm - ing her pret ty lit - tle toes. . . Her Moth - er came and caught her And smacked her lit - tle daugh - ter For spoil - ing her nice new clothes. .'. The music features a simple, folk-like melody with a steady accompaniment.

# DAFFY DOWN DILLY

LILLIAN HUNTER

Daf - fy Down Dil - ly has come up to town In a yel - low pet - ti - coat

The first system of the musical score for 'Daffy Down Dilly'. It consists of three staves: a vocal line in treble clef with a key signature of one flat (Bb) and a 6/8 time signature, and a piano accompaniment in grand staff (treble and bass clefs). The lyrics 'Daf - fy Down Dil - ly has come up to town In a yel - low pet - ti - coat' are written below the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

and a green gown; Daf - fy Down Dil - ly has come up to town

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics 'and a green gown; Daf - fy Down Dil - ly has come up to town' are written below the vocal line. The piano accompaniment maintains the same rhythmic pattern.

In a yel - low pet - ti - coat and a green gown.

The third system of the musical score, which concludes the piece. It features the final vocal line and piano accompaniment. The lyrics 'In a yel - low pet - ti - coat and a green gown.' are written below the vocal line. The system ends with a double bar line.

Used by permission.

# BAA, BAA, BLACK SHEEP

Baa, Baa, black sheep, have you an - y wool? Yes, Sir, Yes, Sir,

The first system of the musical score for 'Baa, Baa, Black Sheep'. It features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'Baa, Baa, black sheep, have you an - y wool? Yes, Sir, Yes, Sir,'.

three bags full; One for the mas - ter, and one for the dame,

The second system of the musical score. The vocal melody continues with the lyrics: 'three bags full; One for the mas - ter, and one for the dame,'. The piano accompaniment provides harmonic support.

And one for the lit - tle boy that lives in the lane.

The third system of the musical score, concluding the piece. The vocal melody ends with the lyrics: 'And one for the lit - tle boy that lives in the lane.' The piano accompaniment concludes with a final chord.

From "Mother Goose Songs for Little Ones," by Ethel Crowninshield. Copyright, 1907, by Milton Bradley Company, Springfield, Mass.

## BEAN PORRIDGE HOT

Bean por-ridge hot, Bean por-ridge cold, Bean por-ridge in the pot nine days old;

Some like it hot, Some like it cold, Some like it in the pot nine days old.

From "Mother Goose Songs for Little Ones" by Ethel Crowninshield. Copyright, 1907, by Milton Bradley Company, Springfield, Mass.



# HUMPTY DUMPTY

Hump - ty Dump - ty sat on a wall, Hump-ty Dump-ty had a great fall;

All the kings' hors-es and all the kings' men, Couldn't put Hump-ty back a - gain.

From "Mother Goose Songs for Little Ones," by Ethel Crowninshield. Copyright, 1907, by Milton Bradley Company, Springfield, Mass.





# LAZY SHEEP, PRAY TELL ME WHY ?

1. La - zy sheep, pray tell me why In the pleas - ant field you  
 2. "Nay, my lit - tle mas - ter, nay, Do not serve me so, I

*poco rit.*  
 lie, Eat - ing grass and dais - ies white From the morn - ing till the  
 pray; Don't you see the wool that grows On my back to make your

night? Ev - 'ry - thing can some - thing do, But what kind of use are you?  
 clothes? Cold, ah, ver - y cold you'd be If you had not wool from me."

From "Little Songs of Long Ago." The original tunes harmonized by Alfred Moffat, Augener Co., Ltd., London, Publishers.



# THE LITTLE MOUSE'S DREAM

*Moderately*

*f*

There was a lit - tle mouse who had a lit - tle dream All a -

about a lit - tle house made of cheese and cream; But a great big cat, who was

*rit.* *a tempo*

hun - gry and lean, Ate the mouse, and the house, and the cheese, and the cream.

*rit.* *a tempo*

From "Song Development for Little Children," White-Smith Publishing Company. Copyright, 1908, by Frederic H. Ripley and Harry L. Harts.

# WHEN THE MAN IN THE MOON GOES FISHING

Author unknown

JULIA A. HIDDEN

When the man in the moon goes fish - ing, . . With long lines and hooks, .

The first system of the musical score is in 6/8 time with a key signature of one flat (Bb). It features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics are: "When the man in the moon goes fish - ing, . . With long lines and hooks, .". The piano part includes a whole rest in the first measure.

His lit - tle boat is emp - ty, . . This is how it looks.

The second system continues the melody and accompaniment. The lyrics are: "His lit - tle boat is emp - ty, . . This is how it looks." The piano part continues with chords and single notes.

When he's fished a night or two, And packed his load down flat,

The third system concludes the piece. The lyrics are: "When he's fished a night or two, And packed his load down flat,". The piano part features a final chord in the right hand and a descending line in the left hand.

# WHEN THE MAN IN THE MOON GOES FISHING

His lit - tle boat is e - ven full, And then it looks like that. And when

he has been out for weeks . And has not made a miss, . The

lit - tle boat is piled up high And then it looks like this.

# TWINKLE, TWINKLE, LITTLE STAR

*Allegretto moderato*

*p*

1. Twin - kle, twin - kle, lit - tle star, How I won - der what you
2. When the blaz - ing sun is gone, When he noth - ing shines up -
3. Then the trav - 'ler in the dark Thanks you for your ti - ny
4. In the dark blue sky you keep, Of - ten through my cur - tains
5. As your bright and ti - ny spark Lights the trave - ler in the

*p*

*poco rit.*

are! Up a - bove the world so high, Like a dia - mond in the sky.  
 on, Then you show your lit - tle light, Twin - kle, twin - kle all the night.  
 spark: How could he see where to go, If you did not twin - kle so?  
 peep, For you nev - er shut your eye, Till the sun is in the sky.  
 dark, Though I know not what you are, Twin - kle, twin - kle, lit - tle star.

From "Mother Goose's Nursery Rhymes and Nursery Songs," Set to music by J. W. Elliott, McLoughlin Brothers, Inc., Publishers.

# PATRIOTIC SONGS

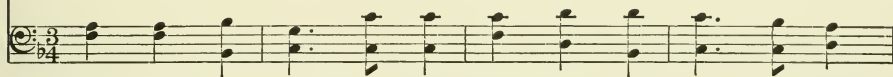
## MY COUNTRY, 'TIS OF THEE

S. F. SMITH, D.D.

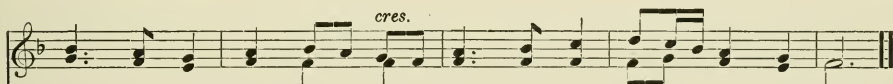
H. CAREY



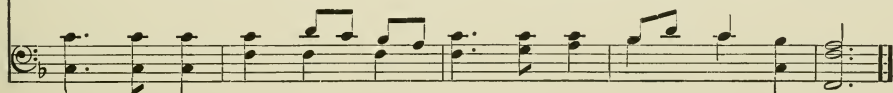
1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee, Land of the no - ble free,
3. Let mu - sic swell the breeze, And ring from all the trees,
4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty,



Of thee I sing; Land where my fa - thers died, Land of the  
Thy name I love; I love thy rocks and rills, Thy woods and  
Sweet free - dom's song; Let mor - tal tongues a - wake, Let all that  
To Thee we sing; Long may our land be bright, With free - dom's



pil - grim's pride, From ev - 'ry moun - tain side, Let free - dom ring.  
tem - pled hills, My heart with rap - ture thrills, Like that a - bove.  
breathe par - take, Let rocks their si - lence break, The sound pro - long.  
ho - ly light, Pro - tect us by Thy might, Great God, our King.







## FLAG OF OUR COUNTRY

(For Washington's Birthday; or to follow the Salute to the Flag)

G. W. C.

GRACE WILBUR CONANT

*With strong rhythm but not too fast*

Stars in a blue sky, red stripes and white, Flag of our coun - try,

*Con pedale*

free - dom and light,— Yes, we will serve thee, each do his part,

Flag of our coun - try, we give thee our heart!

*marcato e poco rit.*

# SOLDIER BOY

Words and Music by DORA I. BUCKINGHAM

Piano introduction in 4/4 time, key of B-flat major. The melody features eighth-note patterns with triplets and rests, accompanied by a bass line with chords and eighth notes.

Vocal entry: Sol - dier boy, sol - dier boy, keep in  
*marcato*

The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

line, Keep in time to the mu - sic fine, With the col - ors that wave, our

The piano accompaniment features a more active right hand with chords and eighth notes, while the bass line remains steady.

coun - try to save; O we greet you, our brave sol - dier boy!

The piano accompaniment concludes with a final chord in the right hand and a descending eighth-note line in the left hand.

# SPECIAL DAYS

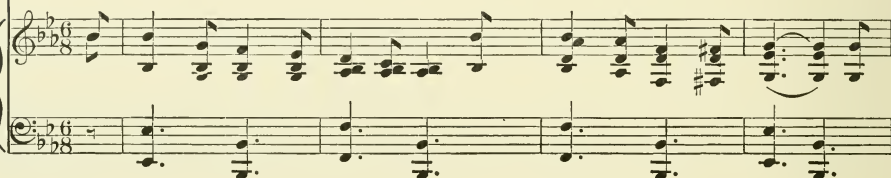
## THANKSGIVING WORRIES

N. C. SCHNEIDER

*Tempo di Marcia*



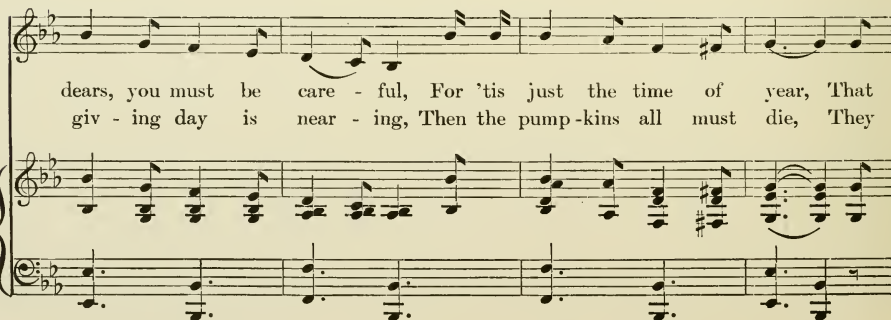
1. One night in chill No - vem - ber, When the snow be - gan to fall, . I  
2. Just then I heard the pump - kins, To each oth - er they did call, . "Are



heard the tur - key gob - bler To his chil - dren soft - ly call,—"Now  
you not ver - y sor - ry, That the time of year is Fall?—Thanks—



dears, you must be care - ful, For 'tis just the time of year, That  
giv - ing day is near - ing, Then the pump - kins all must die, They



## THANKSGIVING WORRIES

tur - key meat is want - ed, For Thanks - giv - ing day is near."  
 too must aid the Feast of Feasts, With good old pump - kin pie. .

The musical score for 'Thanksgiving Worries' is written in B-flat major (two flats) and 4/4 time. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The melody includes a fermata over the final note. The lyrics are printed below the vocal staff.

## CHRISTMAS HYMN

RUTH A. WATSON, '03

Brocklesbury. CLARIBAL

1. Christ-mas joy is all a - bout us, Thank - ful ev - 'ry child must be,  
 2. Fa - ther of the lit - tle chil - dren, Grate - ful hearts we bring to 'Thee;—

For this day of lov - ing kind-ness, Christ-mas gifts and Christ-mas tree.  
 On this day of Christ-mas glad-ness, Guard Thy chil - dren ten - der - ly.

The musical score for 'Christmas Hymn' is written in D major (two sharps) and 4/4 time. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff. The melody begins with a piano (*p*) dynamic. The lyrics are printed below the vocal staff.

From "Ring Songs and Games," by graduates of The Lucy Wheelock Training School. Compiled by Flora Clifford Kemp. Copyright, 1907, by Milton Bradley Company, Springfield, Mass.

# SANTA'S VISIT

N. C. SCHNEIDER

*Lively*

1. A - way up in the North-Land, Lives San - ta Claus we know, He  
 2. He on - ly comes to the good child, To the one who'll say "I'll try," And

*poco rit.*

is so fat and jol - ly, And we all love him so, . Just  
 not to him who says, "I can't," And then runs off to cry, . Soon

*a tempo*

now he's ver - y bu - sy, With toys for girls and boys, He  
 will old San - ta come, With his rein - deer and his sleigh, Now

## SANTA'S VISIT

*Slower*

works all day and night they say, To give us Christ - mas joys.  
do your best and leave the rest, Un - til on Christ - mas day.

## CHRISTMAS EVE

Words and Music by DORA I. BUCKINGHAM

1. Now this is the Christ - mas eve, San - ta's com - ing, I be - lieve;  
2. He will be here just on time; Now I hear his sleigh bells chime;

Lit - tle rein - deer on their way — I wish you Mer - ry Christ - mas!  
He has come to us at last — I wish you Mer - ry Christ - mas!



# SANTA CLAUS SO JOLLY

*Joyfully*

1. O San - ta Claus so jol - ly Loves the  
2. He cares not for the weath er, Cold or

*mf*

girls and boys, . . . . He comes this way, With his  
rain or snow, . . . . He creeps thro' the house, He's as

*cresc.*

bright red sleigh, Packed to the brim full of toys. . . .  
still as a mouse, Then a - way his rein - deer go. . . .

*cresc.* *f*

# SANTA CLAUS SO JOLLY

## CHORUS

Some - thing for you, some - thing for me,

*mf*

In our stock-ings or on the tree, And he drives a - way with a

*cresc.*

cheer - y call, "Mer - ry Christ-mas to all, mer - ry Christ-mas to all."

*f*

*ril.*

# THE CHRISTMAS TREE

G. W. C.

GRACE WILBUR CONANT

1. Deep in the woods, the green sweet woods, A straight lit - tle, strong lit - tle  
 2. All in the sun-light, all in the star-light, Blown by the winds so  
 3. Now in our room, our own dear room, The straight lit - tle, strong lit - tle

The first system of the musical score for 'The Christmas Tree'. It features a vocal melody in G major (one flat) and 4/4 time. The lyrics are presented in three verses. Below the vocal line is a piano accompaniment consisting of a right-hand melody and a left-hand bass line with chords.

tree Stood stur - dy and gay, and grew ev - 'ry day; 'Twas  
 free; In its thick green boughs the birds built their house: 'Twas  
 tree, Grown shin - ing and tall, bears fruit for us all, This

The second system of the musical score. The vocal melody continues with the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

*marcato* grow - ing for you and for me, Yes, grow - ing for you and for me.  
*softly* grow - ing for you and for me, Yes, grow - ing for you and for me.  
 Christ-mas for you and for me, This Christ-mas for you and for me.

The third system of the musical score. It begins with a *marcato* (marked) tempo change and ends with a *softly* (piano) tempo change. The lyrics conclude the song. The piano accompaniment includes a *p* (piano) dynamic marking.



## THE LITTLE NEW YEAR

Abridged  
*Allegro*

HARRIET S. JENKS

1. Oh, I am the lit - tle New Year, oh, ho! Here I come tripping it o - ver the snow,  
 2. . . . Blessings I bring for each and all, Big folks and lit - tle folks, short and tall,  
 3. For I am the lit - tle New Year, oh, ho! Here I come tripping it o - ver the snow,

Shak - ing my bells with a mer - ry din, So o - pen your doors and let me in!  
 Each one from me a treas - ure may win, So o - pen your doors and let me in!  
 Shak - ing my bells with a mer - ry din, So o - pen your doors and let me in!

From "Songs and Games for Little Ones." By permission Oliver Ditson Company. Words used by permission of Youth's Companion.

# LINCOLN

LYDIA AVERY COONLEY

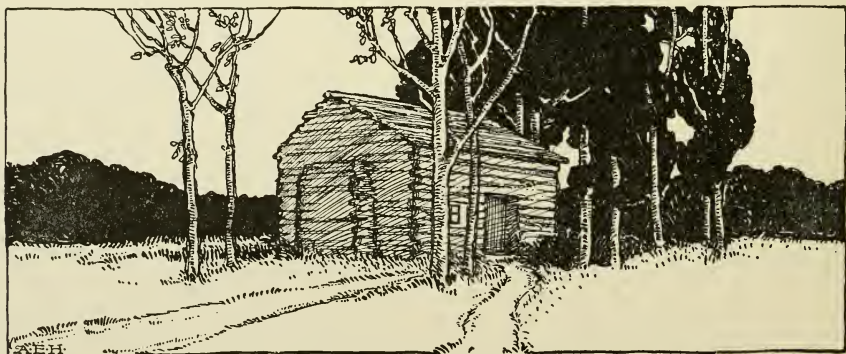
FRANK H. ATKINSON, JR.

*With spirit*

1. It is of Lin - coln that we sing On this day set a - part, For  
2. We'll learn the les - son of his life, And ev - er try to be As

thoughts, and words, and deeds that bind His mem - 'ry to the heart.  
strong, as gen - tle, and as kind, As good and true as he.

From "Songs in Season," by Marian M. George and Lydia Avery Coonley. Copyrighted and published by A. Flanagan Company Chicago, Ill.



# ST. VALENTINE'S DAY

*Briskly*

*f*

St. Val - en - tine's Day is a day of fun, From the

*f*

close of school to the set - ting of the sun; Should your door-bell ring, you will

*rit.*

*a tempo*

know I'm nigh, But you can - not see or catch me e - ven if you try.

*rit.*

*a tempo*



# WASHINGTON SONG

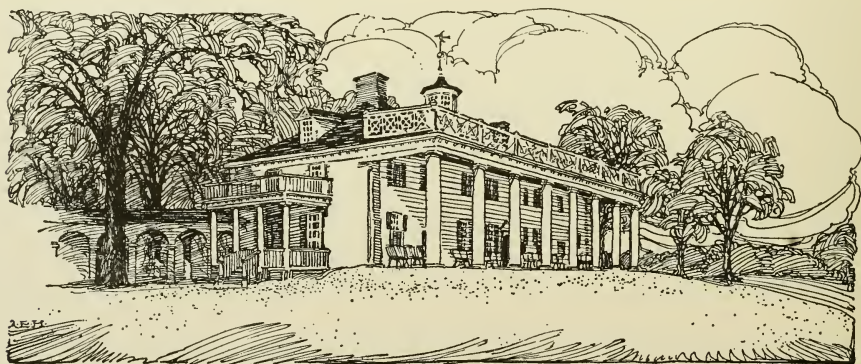
LYDIA AVERY COONLEY

FRANK H. ATKINSON, Jr.

1. O Wash - ing - ton! O Wash - ing - ton! Thy name is ev - er dear; To  
 2. And we will try to learn thy ways, To do what thou did'st do; In  
 3. O Wash - ing - ton! O Wash - ing - ton! Our tho'ts to thee are sent; Our

sing of thee, to tell of thee, We all are gath - ered here.  
 work and play on ev - 'ry day, To be as good and true.  
 love shall be our gift to thee, Thou dear, first pres - i - dent.

From "Songs in Season" by Marian L. George and Lydia Avery Coonley. Copyrighted and published by A. Flanagan Company, Chicago.



# SLEEPY SONGS

## DOLL'S CRADLE SONG

LYDIA AVERY COONLEY

FRANK H. ATKINSON, Jr.

1. Lay your head up - on my arm, Shut your eyes, my dear; I will guard you  
2. Now for - get a - bout your play, Dreams are wait-ing near; Do not let them

The first system of musical notation for 'Doll's Cradle Song'. It features a vocal melody in G major (one flat) and 4/4 time. The melody is written on a single staff. Below the vocal staff, there are two piano accompaniment staves: the right hand in G major and the left hand in 2/4 time. The lyrics are written below the vocal staff, with two verses of text.

from all harm While you're sleeping here. Stop your danc-ing, yel - low curl,  
go a - way—Dream, my dol - ly dear. Stop your danc-ing, yel - low curl,

The second system of musical notation. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff, with two lines of text.

sleep, my lit - tle dol - ly girl; Lul - la - by, lul - la - by, lul - la - by.  
sleep, my lit - tle dol - ly girl; Lul - la - by, lul - la - by, lul - la - by.

The third system of musical notation. It continues the vocal melody and piano accompaniment from the second system. The lyrics are written below the vocal staff, with two lines of text.

# THE BIRD'S LULLABY

ARTHUR HENRY

ALYS E. BENTLEY

*pp*

“Peep! peep! Peep!” says the lit - tle bird;

*pp*

“Sleep, sleep,” Mur - murs the bush. “Hush,

hush,” Whis - pers the for - est breeze. “Rest in your

down - y nest. Peep — sleep — hush.”

*pp*

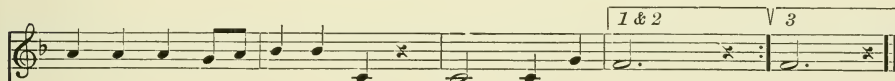
# A CRADLE SONG

Words anonymous

Music by F. H. CLIFFORD, '01



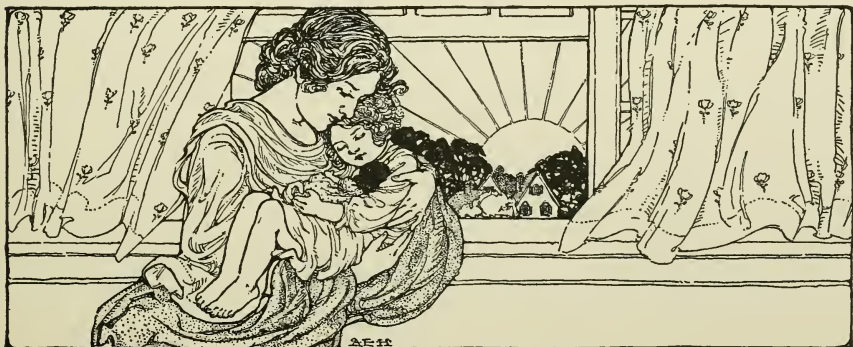
1. There the drow - sy pop - pies grow,      There the south winds ev - er blow.
2. On - ly sweet - est songs are heard,      Nev - er cross or self - ish word.
3. Come with me, my lit - tle one,      Good-night to the set - ting sun.



There is nei - ther frost nor snow,      In Bye - low land.  
 Ev - 'ry heart by love is stirred,      In Bye - low land.  
 All the hap - py day is done,      Now Bye - low (Omit . . . ) land.

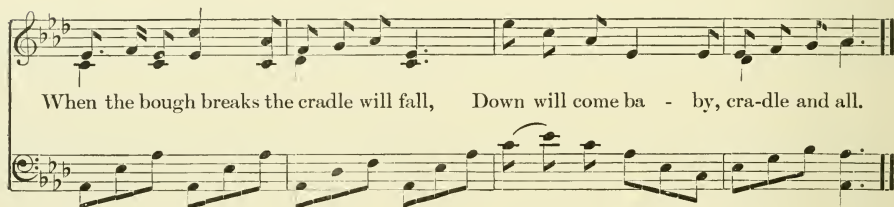
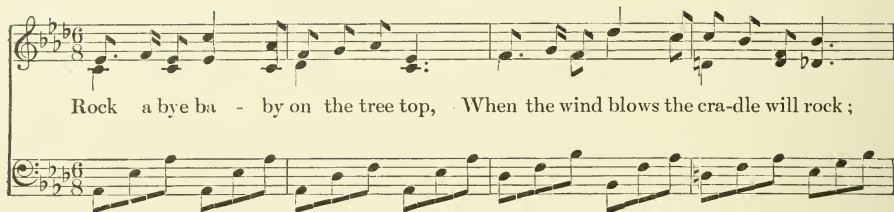


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# ROCK A BYE BABY

Music by ANNIE B. WINCHESTER



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# BYE BABY BUNTING

Bye Ba - by Bunt - ing, Dad - dy's gone a -

hunt - ing to get a lit - tle rab - bit skin to

wrap the Ba - by Bunt - ing in. . . wrap the Ba - by Bunt - ing in.



# THE LAND OF NOD

N. C. SCHNEIDER  
*Andante*

*p*

1. The sand - man gray steals on his way, Sprink - ling the sand as he  
2. The sand - man sings and sprink - les sand, On the chil - dren of Sleep - y -

*rit.*

goes, . . He sprink - les the sand in the eyes so bright, Un - til the eye - lids  
Town, . He sings of the won - ders of Land of Nod, As the sand falls soft - ly

*rit.*

*softer*

close, . Then off to Dreamland you will go In a ship with sails so white, And  
down, . Then as your eyes be - gin to close And your head drops slowly down, You

# THE LAND OF NOD

*a little slower* *dim. e rit.* *pp*

there you will tar - ry in the Land of Nod, Un - til the morn - ing light.  
 know you have reach'd The Land of Nod, And left sweet Sleep - y - Town.

*rit.* *pp*

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with the instruction 'a little slower' and ends with 'dim. e rit.' and 'pp'. The piano accompaniment consists of two staves. The right hand is in treble clef and the left hand is in bass clef. It begins with 'rit.' and ends with 'pp'. The lyrics are written below the voice staff.



# MISCELLANEOUS

## THE MERRY LITTLE MEN

EMILIE POULSSON

CORNELIA C. ROESKE

Oh! where are the mer-ry,

The first system of musical notation for 'The Merry Little Men'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. It begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a whole rest for four measures, followed by a half note G3, a quarter note A3, and a quarter note B3. The system ends with a double bar line.

mer - ry Lit - tle Men To join us in our play? And where are the bus - y,

The second system of musical notation. The vocal line continues with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a half note G3, a quarter note A3, and a quarter note B3. The system ends with a double bar line.

bus - y Lit - tle Men To help us work to - day? Up - on each hand a

The third system of musical notation. The vocal line continues with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a half note G3, a quarter note A3, and a quarter note B3. The system ends with a double bar line.

lit - tle band For work or play is read - y. The first to come Is

The fourth system of musical notation. The vocal line continues with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a half note G3, a quarter note A3, and a quarter note B3. The system ends with a double bar line.

# THE MERRY LITTLE MEN

Mas - ter Thumb; Then Point - er, strong and stead - y; Then tall Man high; And

The first system of music features a vocal melody in G major (one sharp) and 2/4 time. The lyrics are: "Mas - ter Thumb; Then Point - er, strong and stead - y; Then tall Man high; And". The piano accompaniment consists of a treble and bass staff with chords and single notes.

just close by The Fee - ble Man doth lin - ger; And last of all, So

The second system continues the melody. The lyrics are: "just close by The Fee - ble Man doth lin - ger; And last of all, So". The piano accompaniment continues with similar harmonic support.

fair and small, The ba - by—Lit - tle Fin - ger. Yes! here are the mer - ry,

The third system continues the melody. The lyrics are: "fair and small, The ba - by—Lit - tle Fin - ger. Yes! here are the mer - ry,". The piano accompaniment continues with similar harmonic support.

mer - ry Lit - tle Men To join us in our play; And

The fourth system concludes the melody. The lyrics are: "mer - ry Lit - tle Men To join us in our play; And". The piano accompaniment continues with similar harmonic support.

# THE MERRY LITTLE MEN

here are the bus - y, bus - y Lit - tle Men To help us work to - day.

This musical score is for a song titled "The Merry Little Men". It features a vocal line in G major (one sharp) and 2/4 time. The lyrics are "here are the bus - y, bus - y Lit - tle Men To help us work to - day." The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

# THE CLOCK

ROSE CRAIGHILL  
*Not too fast*

ALYS E. BENTLEY

"Don't stop," says the clock, "Don't hur - ry,

*Clock striking* *L.H.  $pp$  staccato*

This musical score is for a song titled "The Clock". It is in G major (one sharp) and 2/4 time. The lyrics are "Don't stop," says the clock, "Don't hur - ry,". The piano accompaniment features a right hand with chords and a left hand with a simple bass line. The tempo is marked "Not too fast".

tick tock, Don't stop, don't hur - ry, tick tock, tick tock,

This musical score continues the song "The Clock". It features a vocal line and a piano accompaniment. The lyrics are "tick tock, Don't stop, don't hur - ry, tick tock, tick tock,". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

tick tock, tick tock, tick tock."

*Clock striking*

This musical score continues the song "The Clock". It features a vocal line and a piano accompaniment. The lyrics are "tick tock, tick tock, tick tock." The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The tempo is marked "Not too fast".



# MY MOTHER

MARY STANHOPE

GRACE WILBUR CONANT

*Allegretto*

When at morn I first a - wake, My moth - er's face I see,

*acc. leggiero*

*Ped. simile*

Smil - ing and all a - light with love, And bend - ing o - ver me.

When the bed-time shad - ows fall, I'm al - ways sure of this,

*poco rit.*

Just as I'm drift - ing off to dreams, I feel my moth - er's kiss.

*poco rit.*

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 Sunday-School and Publishing Society.



# FRIENDS

ABBIE FARWELL BROWN

Adapted from MYLES B. FOSTER

1. How good to lie a lit - tle while And look up thro' the tree! The  
 2. The wind comes steal-ing o'er the grass, To whis - per pret - ty things, And

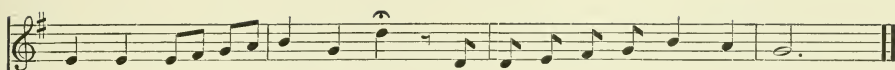
*Ped. Ped. Ped. simile*

sky is like a kind, big smile Bent sweet-ly o - ver me. The  
 though I can - not see him pass, I feel his care - ful wings. So

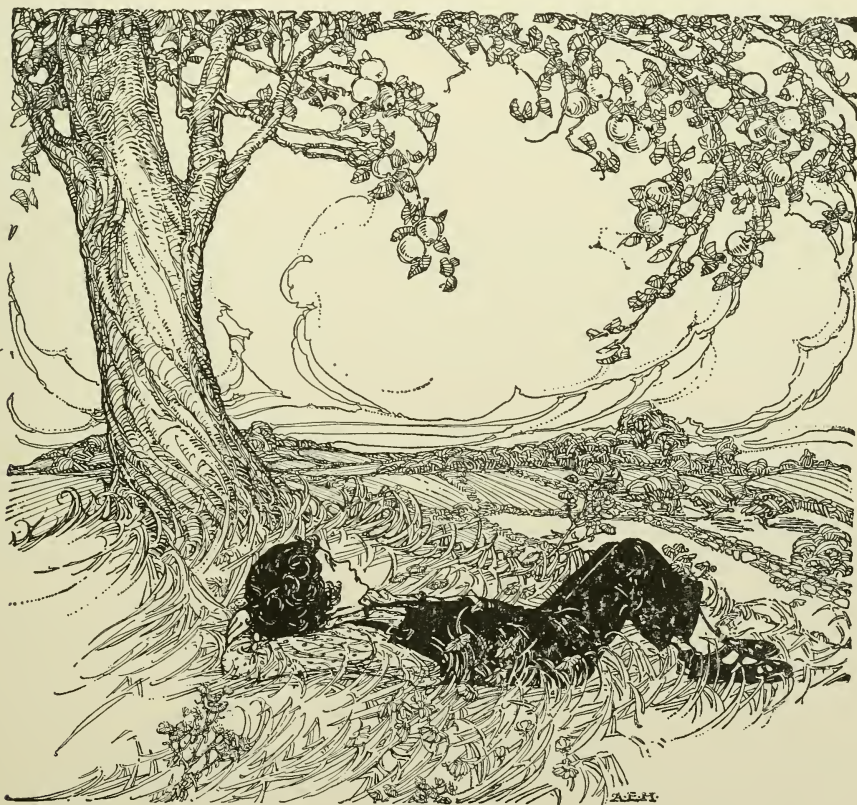
sun - shine flick - ers through the lace Of leaves a - bove my head, And  
 man - y gen - tle friends are here, Whom one can searce - ly see, A

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# FRIENDS



kiss - es me up - on the face, As moth - er kiss - es me in bed.  
child should nev - er feel a fear, Wher - ev - er he may chance to be.





## TIME TO RISE

E. SMITH ATHERTON

*Lively*

*p*

A bird - ie with a yel - low bill

Hopped up - on the win-dow sill,

Cocked his shin - ing eye and

said:

"Ain't you 'shamed, you sleep - y, sleep - y head!"

*poco rit.*

*p*

From "Four Song Buds, plucked from A Child's Garden of Verses," accompaniment by E. Smith Atherton. Copyright, 1917, by Carl Fischer, New York. International copyright secured. Used by permission.

# THE CUCKOO CLOCK

*Moderato*  
*mf*

Words and Music by GERTRUDE KAERCHER, '05

I have a cun - ning cuck - oo clock, That sings all day and

The first system of musical notation for 'The Cuckoo Clock'. It consists of a treble and bass staff in G major (one sharp). The treble staff has a melody with eighth and quarter notes, and the bass staff has a simple accompaniment of chords and single notes. The tempo is marked 'Moderato' and the dynamic is 'mf'. The lyrics are 'I have a cun - ning cuck - oo clock, That sings all day and'.

says tick tock; It has a point - ed roof like this, And

The second system of musical notation. The treble staff continues the melody, and the bass staff provides accompaniment. The lyrics are 'says tick tock; It has a point - ed roof like this, And'.

un - der it a bird - ie lives. It's ti - ny door is closed all day,

The third system of musical notation. The treble staff continues the melody, and the bass staff provides accompaniment. The lyrics are 'un - der it a bird - ie lives. It's ti - ny door is closed all day,'.

So the lit - tle bird can't fly a - way; But when the clock strikes

The fourth system of musical notation. The treble staff continues the melody, and the bass staff provides accompaniment. The lyrics are 'So the lit - tle bird can't fly a - way; But when the clock strikes'.

one and two, The bird comes out and says Cuck - oo! Cuck - oo!

The fifth system of musical notation. The treble staff continues the melody, and the bass staff provides accompaniment. The lyrics are 'one and two, The bird comes out and says Cuck - oo! Cuck - oo!'.



# UP IN A SWING

E. SMITH ATHERTON

*p*

1. How do you like to go up in a swing, up in the air so  
 2. Up in the air . and o - ver the wall, till I can see so  
 3. Till I look down on the gar - den green, down on the roof so

blue? . . . Oh I do think it the pleas - ant - est thing  
 wide, . . . Riv - ers and trees and cat - tle and all  
 brown, . . . Up in the air I go fly - ing a - gain,

ev - er a child can do, Oh! ev - er a child can do! . .  
 o - ver the coun - try side, Oh! o - ver the coun - try - side! . .  
 up in the air and down, Oh! up in the air and down! .

*f*

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# WISHES

Words and Music by HARVEY WORTHINGTON LOOMIS  
*mp*

*Allegretto*

The first system of the musical score for 'Wishes' is in 4/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment starts with a half note G3, a half note F3, and a half note E3. The lyrics 'I wish I were a duck; I'd' are written below the vocal line.

The second system continues the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, and a half note G4. The piano accompaniment features a half note G3, a half note F3, and a half note E3. The lyrics 'float and float and float, And then I'd be so hap - py, For I'd' are written below the vocal line. The tempo marking *legato* is present.

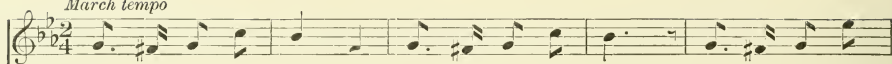
The third system continues the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, and a half note G4. The piano accompaniment features a half note G3, a half note F3, and a half note E3. The lyrics 'know I was a boat. I'd like to be an ea - gle, And fly a-round up' are written below the vocal line. The tempo marking *eguale* is present.

The fourth system concludes the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, and a half note G4. The piano accompaniment features a half note G3, a half note F3, and a half note E3. The lyrics 'high, For then I'd be an aer - o - plane A - sail - ing in the sky.' are written below the vocal line. The tempo marking *sempre legato* is present.



# SWEEPING AND DUSTING

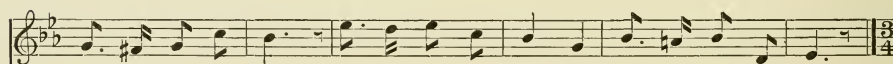
*March tempo*



1. Don your cap and a - pron, Take your will-ing broom, O - pen all the  
2. Now the sweep-ing's o - ver, We will dust the room, Wipe off ev - 'ry



win - dows, In the dust - y room; Move the chairs and ta - bles,  
dust - speck, Brought forth by the broom; Put the chairs and ta - bles,

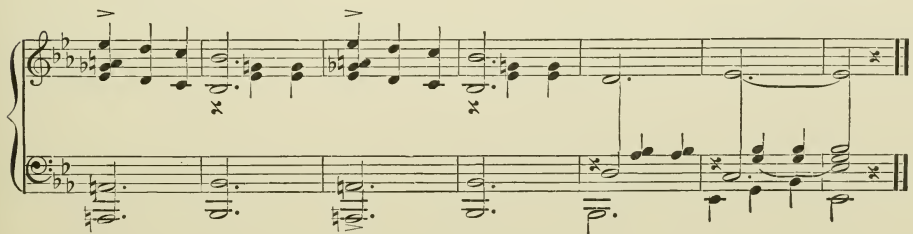
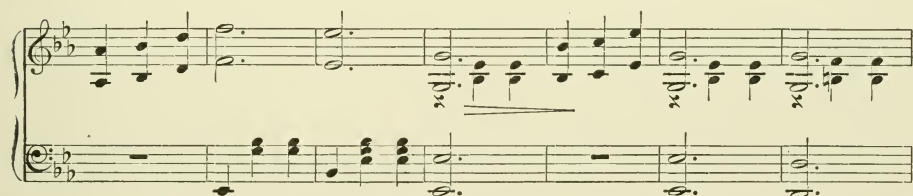


Cov - er all the books, Sweep in all the cor - ners, Dust in all the nooks.  
Each in prop - er place, Till the room is smil - ing, With its wont - ed grace.



# SWEETING AND DUSTING

*With a big motion*



# TIRED SHOES

RACHEL BARTON BUTLER  
*Very seriously*

JESSIE L. GAYNOR

I know my shoes are tired at night, As tired as they can be; For I am ver - y

*mf*

*poco rit.*

tired And they go ev - 'ry-where with me. Then moth-er puts them on the floor, And

*tempo*

when she trims the light, I reach out quick and take them in My bed with me each night.

*dim.*

*rit.*

From "Songs and Shadow Pictures for The Child World." Copyright, 1898, by The John Church Company. Used by permission.





## THE SEE-SAW

Text and Music by  
HARVEY WORTHINGTON LOOMIS

*With quiet motion*

*p* Up, . down, up, . down, This is the way to go;  
Rise, . sink, rise, . sink, Ea - sy to learn the knack; —

*p legato* observe the ties

*Use the pedal with skill* Ped. \* Ped. \*

*p* Up, . down, up, . First we go high, then . low. .  
Once . more, now, . Up in the air, . then . back. .

*mp* *slower gradually* *p* *legato* *pppp*

*p* *expressively* *pp*

*slower gradually* *diminish*

Ped. \* Ped. \* Ped. \* Ped. *pppp* \*

# THE CHORISTER

CLARA BUSHNELL CASTLE  
*Moderato*

MARY S. CONRADE

1. A lit - tle black crick - et once lived in a chink, — "Cher - ry - che - rink - y!"  
2. He played for the bull - frog down un - der the oak — "Cher - ry - che - rink - y!"

Cher - ry - che - rink! "Who did noth - ing all night but fid - dle and think,  
Cher - ry - che - roak! "Who said, "We're re - mark - a - bly mu - sic - al folk."

"Cher - ry - che - rink - y! Che - ree!" He played for the tree - toad her  
"Cher - ry - che - rink - y! Che - ree!" They did it to - geth - er be

song to be - gin, — "Cher - ry - che - rink - y! Cher - ry - che - rin!" He  
neath the same tree, — "Cher - ry - che - rink - y! Cher - ry - che - ree!" And



# THE CHORISTER

worshipped the curves of her lit - tle green chin. "Cher - ry - che - rink - y! Che - ree!"  
 this is the way that it sounded to me,—"Cher-rink - y! Che-roak - y! Chee!"

## SHADOWS

Words and Music by HARVEY WORTHINGTON LOOMIS

*Allegretto misterioso*

1. Shad - ows from the fire - light in the cor - ner by the clos - et door,  
 2. Eve - nings when I see them they are dwarf - men or they're gi - ants tall;

Leap up, . to the ceil - ing, . and then squat down on the floor.  
 Morn - ings, . when the sun shines, they are nev - er there at all. .

From "Toy Tunes." Verses and music by Harvey Worthington Loomis. Copyright, 1911, by Carl Fischer, N. Y. International copyright secured. Used by permission.



# POP-CORN MAN

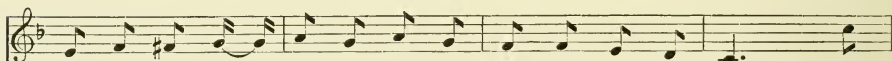
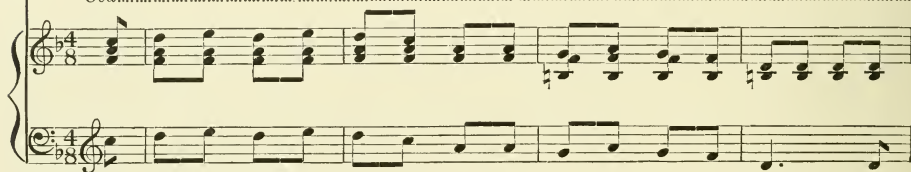
ALICE ALLEN

*Allegro lightly*



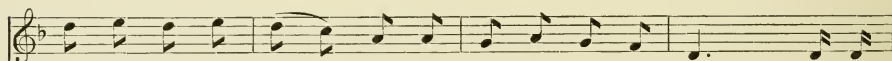
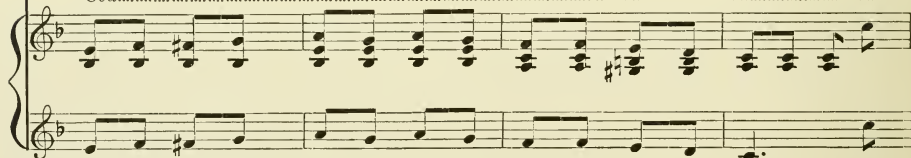
1. There is a lit - tle Pop - corn man lives some - where in our grate, 'Till  
2. But when the fire is dy - ing out its light up - on the wall, The

*Sva*.....



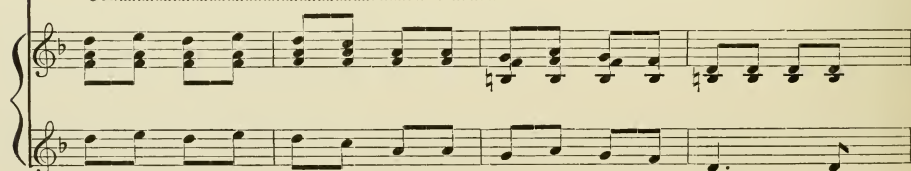
some - one sets the fire a - light he al - ways has to wait; But  
pip, pip, pop of the pop-corn man can scarce be heard at all. Throw

*Sva*.....



when the fire be - gins to burn then he be - gins to pop, With a  
on a piece of pine - wood then he'll come back to pop, With a

*Sva*.....



From "Nature Lyrics for Children," by N. C. Schneider. Used by permission of The Willis Music Company, Cincinnati, Ohio.

# POP-CORN MAN

*Poco andante*

Pip, pip, pop and a Pip, pip, pop, a bush-el of corn pops he. .

*Sva.....*

The musical score for 'POP-CORN MAN' is written for voice and piano. The voice part is in a single treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a melodic line of eighth and sixteenth notes, followed by a half note. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, including some triplets. The tempo marking 'Poco andante' is placed above the first staff, and 'Sva.....' (Svato) is placed above the piano part.

# THE WINDMILL

LYDIA AVERY COONLEY

FRANK H. ATKINSON, Jr.

1. The wind - mill holds its arms so high, I real - ly think it wants to fly; But  
2. Deep down there is a well, I'm told, Where wa-ter's ver - y clear and cold, Turn,

it can on - ly turn a - round And draw the wa - ter from the ground.  
wind - mill, turn, and pump it up, And pour it in my lit - tle cup.

The musical score for 'THE WINDMILL' is written for voice and piano. The voice part is in a single treble clef with a key signature of one flat (Bb) and a 6/8 time signature. It features two verses of lyrics. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, including some triplets. The tempo marking 'Poco andante' is placed above the first staff, and 'Sva.....' (Svato) is placed above the piano part.

From "Songs in Season," by Marian M. George and Lydia Avery Coonley. Copyrighted and published by A. Flanagan Company, Chicago.

# IN A HICKORY NUT

J. W. RILEY

G. H. FEDERLEIN

A wee lit - tle worm in a hick - o - ry nut Sang

The first system of the musical score for 'In a Hickory Nut'. It features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics 'A wee lit - tle worm in a hick - o - ry nut Sang' are written below the vocal line.

hap - py as he could be, Oh, I live in the heart of the

The second system of the musical score. The vocal line continues with the lyrics 'hap - py as he could be, Oh, I live in the heart of the'. The piano accompaniment continues with chords and moving lines in both hands.

whole round world And it all be - longs to me.

The third system of the musical score, concluding the piece. The vocal line ends with the lyrics 'whole round world And it all be - longs to me.' The piano accompaniment provides a final harmonic support.

# WISHING

Melody by  
ALYS E. BENTLEY  
*mp Fast*

Accompaniment by  
HARVEY WORTHINGTON LOOMIS

*mp Fast*

I wish I could fly like a bird, . . I wish I could

*mp*

swim like a fish; . . I wish I could go like a

*mf*

*mp ritard.*

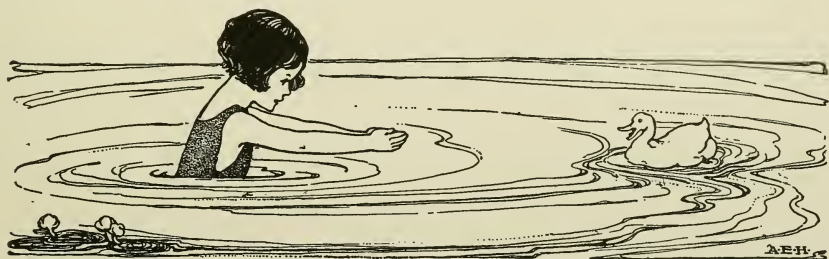
duck, "quack, quack," I wish I could have all I wish. . .

*mp ritard.*

*Ped.*

*\* \**

From "Play Songs." Copyright, 1912, by The A. S. Barnes Company.



# THE ORPHAN

*With gentle movement*

Text and Music by HARVEY WORTHINGTON LOOMIS

*mf* *mp* *p*

Meeow, meeow. meeow, meeow. My kit - ty left her mam-ma As

soon as she could creep; So now, when comes her bed - time, She must

*mp*

sing her - self to sleep. Prrr, . . . prrr. . . . .

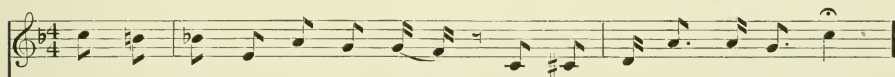
*pp* *ritard.*

*p* *pp* *ritard.*

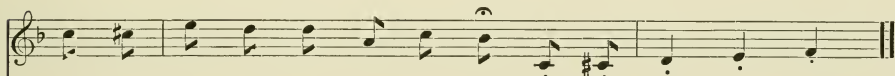


## DADDY LONG LEGS

Words and Music by DORA I. BUCKINGHAM



1. Did you know that dad - dy - long-legs, Walk - ing on a Sum - mer day,  
 2. But the fun - ny lit - tle snail, Walk - ing on a Sum - mer day,



Goes much fast - er, dear, than we do? For he walks that way.  
 Goes much slow - er, dear, than we do, For he walks that way.





# A TALE OF A TAIL

Words and Music by HARVEY WORTHINGTON LOOMIS

*Allegro vivace*

*mf*

*mp*

Oh I should nev - er sup - pose . . The

pup - py could catch his tail, should you? Be - cause, wher - ev - er he goes . . His

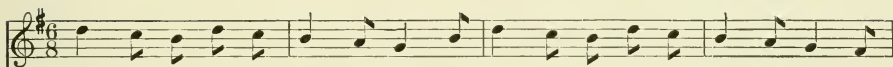
feath - er - y tail, it fol - lows too . . . . .

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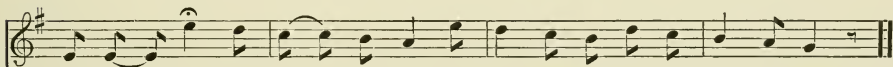
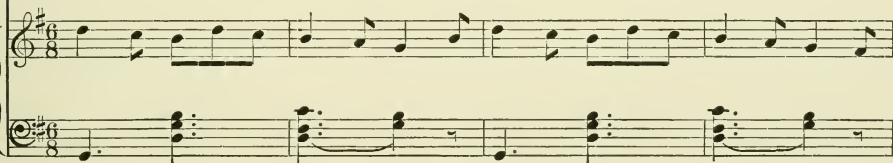


## MANGO PEPPER

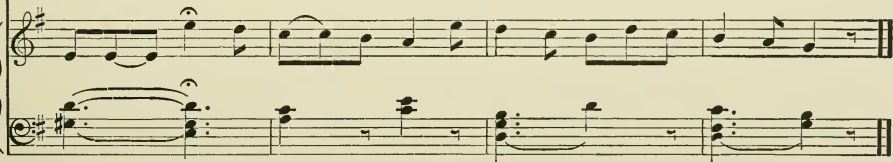
Words and Music by DORA I. BUCKINGHAM



1. Man - go Pep-per swam out to sea; A ver - y queer lit - tle boy was he; He
2. Man - go Pep-per swam out a mile, Then he came home with a hap - py smile; He



said, "It is true that I . may sink, But I must know if a fish can wink."  
 said, "I . know, but please don't think That I shall tell if a fish can wink."



# MY DOLLIE

*Rather slow and smoothly*

*mf*

My Dol - lie! My Dol - lie! I love my pre-cious dol - lie! My

*mf*

Dol - lie! My Dol - lie! None can com-pare with my dol - lie!

From "Song Development for Little Children," by Frederic H. Ripley and Harry L. Harts. Copyright, 1908, by Frederic H. Ripley and Harry L. Harts. By permission White-Smith Music Co., Boston, Mass.



# THIS IS THE MOTHER

FROEBEL

E. S.

*Sostenuto*

This is the moth - er so kind and dear, This is the fa - ther so

The first system of the musical score for 'This is the Mother'. It features a vocal melody in G major, 6/8 time, marked 'Sostenuto'. The lyrics are 'This is the moth - er so kind and dear, This is the fa - ther so'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

full of cheer; This is the broth - er strong and tall.

The second system of the musical score. The vocal melody continues with the lyrics 'full of cheer; This is the broth - er strong and tall.'. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

This is the sis - ter who plays with her doll, And this is the ba - by the

The third system of the musical score. The vocal melody continues with the lyrics 'This is the sis - ter who plays with her doll, And this is the ba - by the'. The piano accompaniment includes a dynamic marking of *f* (forte).

pet of all; Be - hold the good fam - i - ly, great and small.

The fourth system of the musical score, concluding the piece. The vocal melody continues with the lyrics 'pet of all; Be - hold the good fam - i - ly, great and small.'. The piano accompaniment includes a dynamic marking of *f* (forte).

# RHYTHMS

## LET'S RUN A LITTLE WAY

*Allegro. (Lightly.) Sempre staccato*

ELIZABETH ROSE FOGG

The musical score is written for piano in 2/4 time with a key signature of two sharps (F# and C#). It consists of five systems of two staves each. The first system begins with a forte (*f*) dynamic. The second system ends with a 'FINE' marking and a decrescendo hairpin. The third system begins with a mezzo-forte (*mf*) dynamic. The fourth system ends with a decrescendo hairpin. The fifth system begins with a fortissimo (*ff*) dynamic and concludes with the instruction 'D.C. al Fine'. The melody is characterized by a light, bouncy quality with many staccato notes and rests.

When children are happy they often say, "Now let's run." And this light, happy running step is full of hope.

# THE HAPPIEST SKIP

ELIZABETH ROSE FOGG

*Allegro*

*f*

*ff*

*V*

This expresses the happiest mood of child-life. The lilt of the heart and the lift of the feet carry the body along like a bounding ball. It is a merry skip.





## ROUND AND ROUND WE GO

ELIZABETH ROSE FOGG

*Presto.*

*f*

Here is represented great excitement. Children sometimes whirl around singly, but often take hands and whirl two by two.

From "Rhythms of Childhood." Copyright, 1915, by The A. S. Barnes Company.

# THE GALLOPING HORSES

ELIZABETH ROSE FOGG

*Allegro. Sempre staccato*

The first system of musical notation is for a piano piece in 6/8 time. The right hand features a melody of eighth notes, while the left hand provides a steady accompaniment of eighth-note chords. Dynamics include a forte (*f*) starting point, a crescendo (*cres.*) indicated by a dotted line, and a fortissimo (*ff*) ending point.

The second system continues the piece. The right hand melody includes some beamed eighth notes and a trill-like figure. The left hand accompaniment remains consistent. A forte (*f*) dynamic is marked at the beginning of the system.

The third system shows the continuation of the galloping rhythm. The right hand features a trill-like figure. Dynamics include a forte crescendo (*f cres.*) and a fortissimo (*ff*) marking.

The fourth system concludes the piece. The right hand melody ends with a half note. The left hand accompaniment also concludes. A *rall.* (rallentando) marking is present. The time signature changes to 2/4 for the final measures.

Children often express vigorous, energetic moods through the common types for such representation. In the child's world, the usual pattern is the galloping horse. When a little child plays "horse," he wants to go — to go like "mad."

# THE TRAIN'S GOING BY

ELIZABETH ROSE FOGG

Staccato. *Slowly* *Moderato* *Allegretto* *Allegro*

*sf* *f* *ff* *f* *mf* *mp*

*Presto* *Allegro*

*pp* *\* mf* *f*

*Allegretto* *Moderato*

*f* *Rit* - - *ar* - - *dan* - *do* *fff*

\* Play repeat presto and pianissimo.

Children play train to go, — and go, — and go, — as fast as ever they can. The folk do the same when they dance reels, and often with less imagination.

From "Rhythms of Childhood." Copyright, 1915, by The A. S. Barnes Company.

# THE ELEPHANTS GO DOWN THE STREET

ELIZABETH ROSE FOGG

*Moderato. Very heavily*

*f* *f*

The elephant suggests a very vivid image for the heavy, cumbersome thing that comes swinging along. Even the tiny ones catch the humorous character of this.

From "Rhythms of Childhood." Copyright, 1915, by The A. S. Barnes Company.

# THE ROCKING HORSE

ELIZABETH ROSE FOGG



Children may play this spontaneously occasionally. It is not very dramatic, and does not lend itself to very vivid expression.

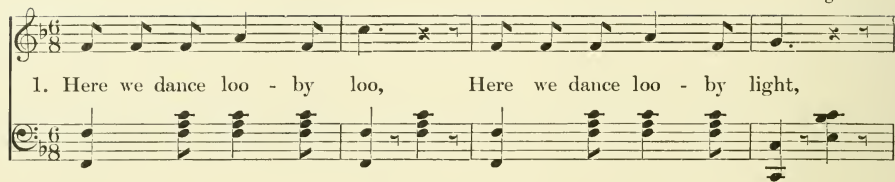
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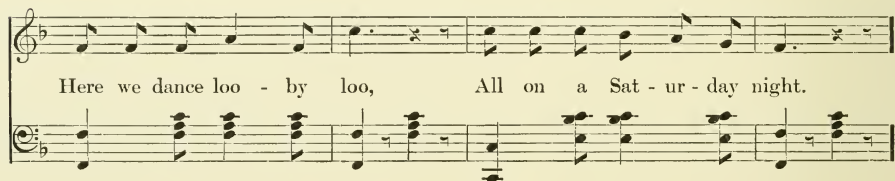
# SINGING GAMES

## LOOBY LOO

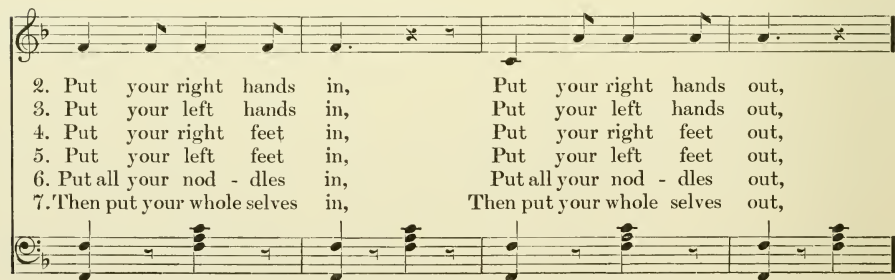
English



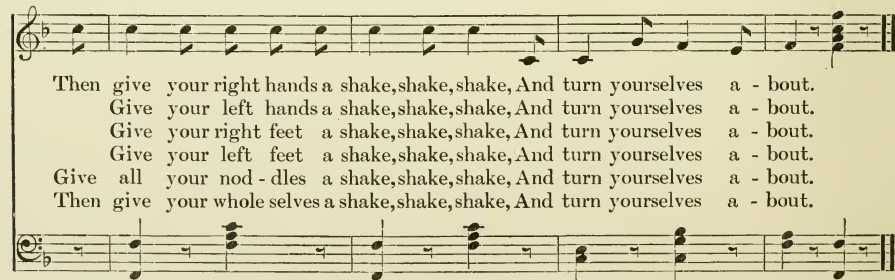
1. Here we dance loo - by loo, Here we dance loo - by light,



Here we dance loo - by loo, All on a Sat - ur - day night.



2. Put your right hands in, Put your right hands out,  
 3. Put your left hands in, Put your left hands out,  
 4. Put your right feet in, Put your right feet out,  
 5. Put your left feet in, Put your left feet out,  
 6. Put all your nod - dles in, Put all your nod - dles out,  
 7. Then put your whole selves in, Then put your whole selves out,



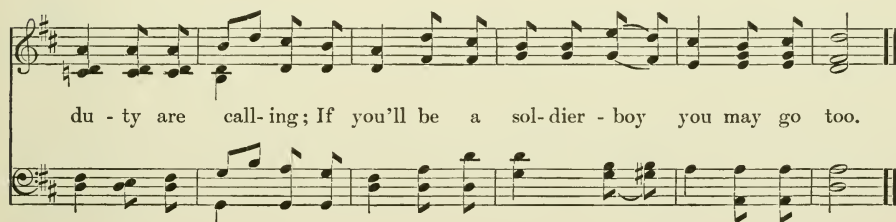
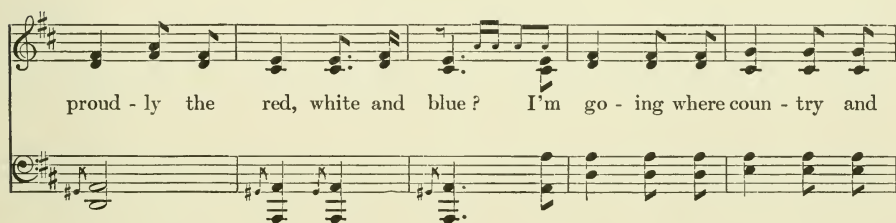
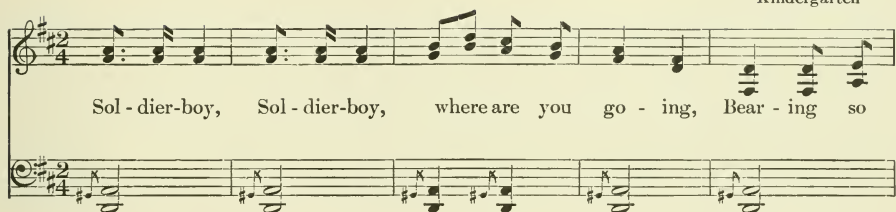
Then give your right hands a shake, shake, shake, And turn yourselves a - bout.  
 Give your left hands a shake, shake, shake, And turn yourselves a - bout.  
 Give your right feet a shake, shake, shake, And turn yourselves a - bout.  
 Give your left feet a shake, shake, shake, And turn yourselves a - bout.  
 Give all your nod - dles a shake, shake, shake, And turn yourselves a - bout.  
 Then give your whole selves a shake, shake, shake, And turn yourselves a - bout.

**DIRECTIONS.** Children join hands in a circle singing and dancing, swaying from foot to foot with rhythm of the music for first verse. With second verse stand still and imitate action. Repeat first verse as chorus between activities.



# SOLDIER BOY, SOLDIER BOY

Kindergarten



**DIRECTIONS.** Circle sings "Soldier boy" etc. One child steps into circle marching with flag. Child sings, "I'm going" etc. At words "If you'll be a soldier boy," stops and gives military salute to one in the circle who then joins in marching within the circle. This is repeated until all are chosen. This game makes a good introduction for a military march.


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# OATS, PEASE, BEANS, AND BARLEY GROW

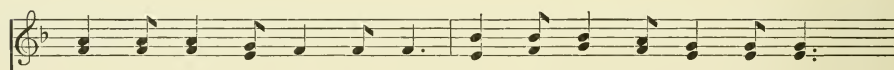
English



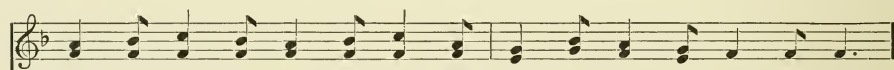
Oats, pease, beans, and bar - ley grow, Oats, pease, beans, and bar - ley grow, Can



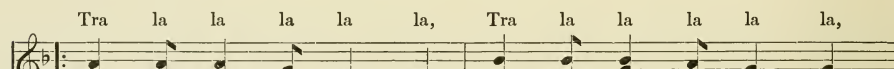
you or I or a - ny - one know How oats, pease, beans, and bar - ley grow?



Thus the farm - er sows his seed, Thus he stands and takes his ease,



Stamps his foot and claps his hands and turns a - round and views the land.



Tra la la la la la, Tra la la la la la,

Wait - ing for a part - ner, Wait - ing for a part - ner,

**DIRECTIONS.** Children dance in a circle with one in the center who personates the farmer. All the circle imitate action which may be varied. The child chosen remains in ring and during the singing of "Waiting for a partner," etc., chooses a child for a partner. They dance together while circle repeats chorus to tra-la-la. Child last chosen remains in circle and game is repeated. When there are many children let all the chosen ones remain in the circle. The outer ring is soon exhausted and all dance off together.

# OATS, PEASE, BEANS, AND BARLEY GROW

Tra la la la la la la la la, Tra la la la la la la.

O - pen the ring and choose one in, While we all gai - ly dance and sing.

The musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a bass line of eighth and sixteenth notes. The lyrics are written above and below the staves.

# HERE WE GO ROUND THE MULBERRY BUSH

American

1. Here we go round the mul - ber - ry bush, The mul - ber - ry bush, the mul - ber - ry bush,  
2. This is the way we wash our clothes, We wash our clothes, we wash our clothes,

Here we go round the mul - ber - ry bush, So ear - ly in the morn - ing.  
This is the way we wash our clothes, So ear - ly Mon - day morn - ing.

The musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melody of eighth and sixteenth notes. The middle staff is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a bass line of eighth and sixteenth notes. The bottom staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melody of eighth and sixteenth notes. The lyrics are written above and below the staves.

- |   |  |
|---|--|
| 3 This is the way we iron our clothes,<br>We iron our clothes, we iron our clothes,<br>This is the way we iron our clothes,<br>So early Tuesday morning.  | 6 This is the way we sweep the house,<br>We sweep the house, we sweep the house,<br>This is the way we sweep the house<br>So early Friday morning. |
| 4 This is the way we scrub the floor,<br>We scrub the floor, we scrub the floor,<br>This is the way we scrub the floor<br>So early Wednesday morning.     | 7 This is the way we bake our bread,<br>We bake our bread, we bake our bread,<br>This is the way we bake our bread,<br>So early Saturday morning.  |
| 5 This is the way we mend our clothes,<br>We mend our clothes, we mend our clothes,<br>This is the way we mend our clothes,<br>So early Thursday morning. | 8 This is the way we go to church,<br>We go to church, we go to church,<br>This is the way we go to church,<br>So early Sunday morning.            |

**DIRECTIONS.** The game consists in simply suiting the actions to the words of the song, singing and circling to the first verse between the activities. It is especially attractive to little girls who love to go through the dumb show of washing, ironing, sweeping, etc.

# ITISKIT ITASKET

American

I - tis - kit, I - tas - ket, Green and yel - low bas - ket, I

wrote a let - ter to my love, And on the way I dropped it, I

dropped it, I dropped it, And on the way I dropped it.

**DIRECTIONS.** A popular form of drop the pocket handkerchief. To be sung in rhythm with the slowly moving circle. To the words "I dropped it" the handkerchief is dropped behind some child, who pursues the one who dropped it. The latter escapes to the place in the circle occupied by pursuing child when the game is repeated.

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# IN THE SPRING

French

1. In the spring, in the spring, Danc - ing gai - ly, danc - ing  
 2. On the bridge, on the bridge, Danc - ing gai - ly, danc - ing

gai - ly, In the spring, in the spring, Danc - ing gai - ly as we sing.  
 gai - ly, On the bridge, on the bridge, Danc - ing gai - ly as we sing.

Chil - dren all do this way, Then a - gain do that way.  
 Gentle - man all do this way, Then a - gain do that way.

**DIRECTIONS.** Here are given both settings, the old French version and a modern adaptation. Social courtesies are imitated in the French setting. With the words "In the spring," children's games, jumping rope, kites, marbles, rolling hoop, etc., may be imitated. Also the activities of home, farm, and garden represented. With change of season we may have summer, fall, and winter occupations.

Children join hands and circle to the right for first half of song then reverse to left. One child in the center sings and gives gesture. Then all imitate while singing last two lines. Repeat refrain while a new child is chosen.

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## FOLK GAMES AND DANCES

### GREETING AND MEETING

Swedish

*Moderato*

How - d'ye do, my part - ner, How - d'ye do to - day;

Will you dance in the cir - cle, I will show you the way.

*Repeat with chorus la la for skip*

*A very good game with which to organize a large number of small children. Introduce the game by letting one child choose a partner and then both choose, etc., until all are chosen. Even the smallest will soon be able to play the game in the form given below.*

I. Form two circles by having all the children take partners, then turn and face each other in the circle one in and the other out.

II. According to Swedish directions, the outside children bow to inside children to the first two measures; inside bow to outside to next two. At "Will you dance," etc., join right hands, shaking them, cross with left and skip to the repeat with la. In the usual way, both children bow together twice.

III. At the close, children bow to each other and both step forward one to the left, which makes change of partner and then dance is repeated. Observe time of last two measures.



# I SEE YOU

Swedish

*Alert*

I see you, I see you; Tra la la la la la la la la la la la la, If

I see you then you see me If I take you then you take me. If

you see me then I see you, If you take me then I take you.

*This "Peek-a-boo" game can be played in a circle with partners, or children arranged in four lines facing towards center and playing with alternate lines. See some book on Swedish games.*

I. For the circle let partners stand either behind each other or facing, with hands on hips playing in opposite direction. Let the movement be made at the waist—waist bending.

II. In the second figure join hands alternately "peeping" front and back of the arm movements, head thrown back, arms front, arms pointing back, head thrown forward. Change partners by outside ring stepping forward to the left. Be careful to center bending movement in waist not neck.

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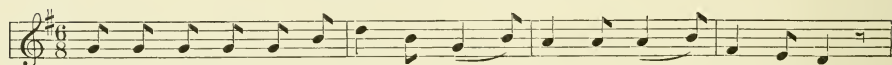


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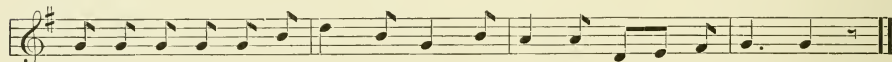




## ENGLISH MAY GAME



1. Here we come gath-er - ing boughs in May, Boughs in May, boughs in May ;



Here we come gath-er - ing boughs in May, This cold and frost - y morn - ing.

*This old English folk game is supposed to symbolize the conflict between summer and winter.*

2. Whom will you have for your bough in May, etc.
3. We will have Mary for our bough in May, etc.
4. You may have Mary for your bough in May, etc.
5. Whom will you have to pull her away, etc.
6. We will have Katie to pull her away, etc.

I. The children form in two lines of equal length, facing each other with sufficient space between to admit of their walking backward, and forward. The two lines sing alternating verses, marching as they sing.

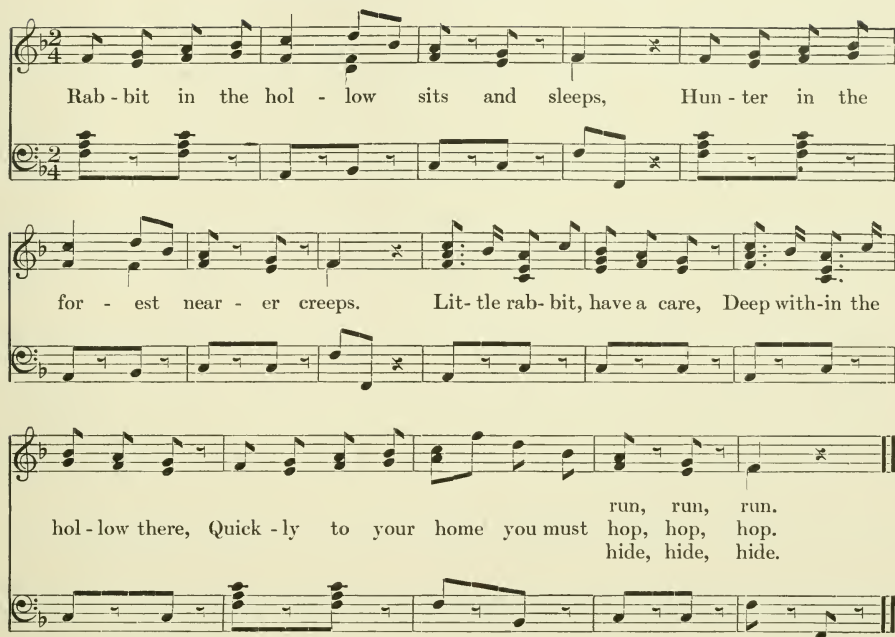
II. At the end of the sixth verse a handkerchief is thrown on the ground, and the two children matched against each other join hands ( right ) and endeavor to pull each other over. The child pulled over is the captured bough and joins the side of the capturers.

III. The game is then again started by the victorious line. This is repeated until all have been chosen and the game may be ended by a grand tug of war.

The word bough is also interpreted "knots" and its corrupt form "nuts" in May is drawn from this. The words are chanted to the well known air of the "Mulberry Bush." The game should be sung without piano accompaniment as in village play.

From "Popular Folk Games and Dances," by Mari R. Hofer. Copyrighted and published by A. Flanagan Company, Chicago, Ill.

# RABBIT IN THE HOLLOW



Rab - bit in the hol - low sits and sleeps, Hun - ter in the  
 for - est near - er creeps. Lit - tle rab - bit, have a care, Deep with-in the  
 hol - low there, Quick - ly to your home you must  
 run, run, run.  
 hop, hop, hop.  
 hide, hide, hide.

*This game has many versions, of which the above is one of the most acceptable.*

I. One child crouches in the center of the ring while the hunter roams without. The children in the ring chant and march around.

II. When they come to "run, run, run," the hunter from without breaks through while the rabbit escapes and is pursued. If caught he becomes the hunter while another child is chosen for the rabbit.

III. "Hop, hop, hop," "hide, hide, hide," are actions for other verses which the child in center must imitate. At "hide" all the children seek to shield the rabbit while the hunter must break through and the chase is again made.

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# FRENCH FLOWER ROUND

*Gracefully*

1st CHO. Pret - ty gard - ners, where are you go - ing, On this pleas - ant sum - mer day?  
 2ND CHO. To the mead - ows now we are go - ing, Search - ing for the flow - ers gay.

For the flow'rs so fresh and pret - ty all to plant in our gar - den

gay. All to - geth - er let us fol - low Search - ing for the flow'rs so

gay, All to - geth - er let us fol - low, Search - ing flow'rs so gay.

Tra - la - la - la - la - la . . . . .

*This is one of the most delightful of the French rounds, abridged and condensed into practical playground form.*

I. Children form in two lines, the first chorus advances and sings "Pretty gardeners," etc. The second chorus responds with "To the meadows," etc., also advancing and returning to place.

II. Partners from opposite lines then join hands and turn once around. Hands remaining joined, all skip forward into a circle which finishes with grand right and left to Tra-la-la.

III. At close of repeat, the circle again resolves itself into lines, the children plucking flowers on their return.

# RHYTHMIC ACTION PLAYS AND DANCES

## HERE WE GO ON A MERRY-GO-ROUND

IRENE E. PHILLIPS MOSES

American

*Lively*

Here we go on a mer-ry - go-round, mer-ry - go-round, mer-ry - go-round.

Here we go on a mer-ry - go-round, on a li - on or a po - ny.

This is the way we start to move, start to move, start to move.

This is the way we start to move, on a li - on or a po - ny.

FORMATION. — *A single circle facing inward and clasping hands.*

1 Here we go on a merry-go-round, merry-go-round, merry-go-round.

Here we go on a merry-go-round on a lion or a pony.

All slide sideways right, around circle.

2 This is the way we start to move, start to move, start to move.

This is the way we start to move on a lion or a pony.

Place right foot forward, alternately sway the weight to right and left foot, pointing the toe of the opposite foot. Hold arms bent as if holding reins.

3 This is the way we hurry up, hurry up, hurry up.

This is the way we hurry up on a lion or a pony.

Maintaining the same position of the feet, leap forward on the right foot, raising the left leg backward; leap backward on the left foot and raise right foot forward. Continue alternately leaping forward and backward. The music should be played a little faster for this verse.

4 This is the way we snatch a ring, snatch a ring, snatch a ring.

This is the way we snatch a ring on a lion or a pony.

Reach diagonally upward with right hand and in time to the music, snatch an imaginary ring with the index finger crooked.

# HIPPITY HOP TO THE BARBER SHOP

Arranged by MAE REHBERG SCHEUERMAN

The musical score is written for a piano and voice. It consists of two systems. The first system has a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a triplet of eighth notes (D4, E4, F#4) followed by a dotted quarter note (G4), then a quarter note (A4), and finally a half note (B4). The lyrics 'Hip - pi - ty hop to the bar - ber shop To buy a stick of can - dy,' are written below the melody. The piano accompaniment is in the bass clef, starting with a half note (D3), a quarter note (F#3), and a half note (A3). The second system continues the melody with a quarter note (G4), a dotted quarter note (F#4), a quarter note (E4), and a half note (D4). The lyrics 'One for you and one for me, And one for sis - ter An - nie.' are written below. The piano accompaniment continues with a half note (D3), a quarter note (F#3), and a half note (A3).

FORMATION. — *Double circle, partners clasping hands and facing in line of direction.*

Hippity hop to the barber shop  
To buy a stick of candy,  
Hippity hop to the barber shop  
To buy a stick of candy,

Hippity hop forward beginning with right foot and swinging clasped hands backward and forward with each step. Repeat.

One for you

Face Partner. Clasp hands and stretch arms toward partner waist high with palms facing upward.

and one for me,

Clasp hands and place tips of fingers on own chest.

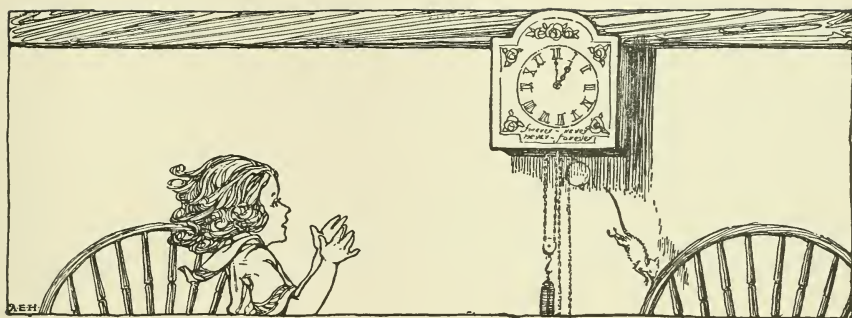
And one for sister Annie.

Clasp right hands and hippity hop in circle around to left, and on to the next partner to the right.

The changing of partners is too difficult for children at this stage of the course and should be given at some later date. Instead the partners may circle in place without the change.

From "Rhythmic Action Plays and Dances," by Irene E. Phillips Moses. Copyright, 1915, by Milton Bradley Company, Springfield, Mass.





## HICKORY, DICKORY, DOCK

MOTHER GOOSE

MAE REHBERG SCHEUERMANN

Musical notation for the first line of the song. The melody is in G major (one sharp) and 6/8 time. The lyrics are: Hick - o - ry, Dick - o - ry, Dock, The mouse ran up the clock; The

Musical notation for the second line of the song. The melody continues from the first line. The lyrics are: clock struck one and down he run, Hick - o - ry, Dick - o - ry, Dock.

FORMATION. — *In a single circle facing inward.*

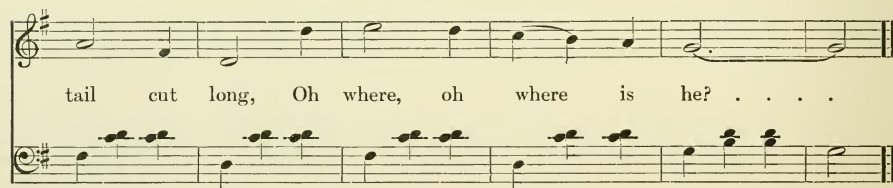
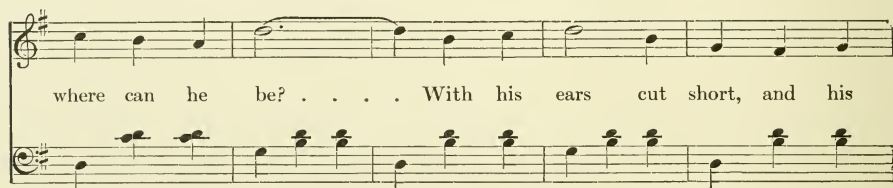
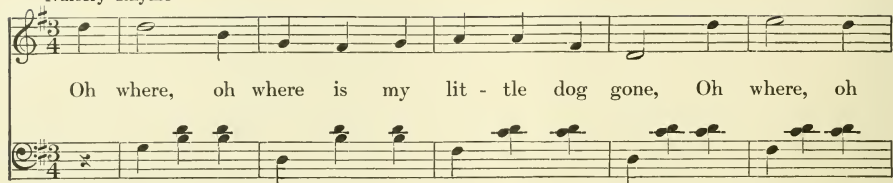
- |                             |   |
|-----------------------------|---|
| Hickory, Dickory, Dock,     | Stamp three times (left, right, left).                |
| The mouse ran up the clock; | Slide in toward centre of circle, right foot leading. |
| The clock struck            | Slowly raise hands forward chin high.                 |
| one                         | Clap once.  |
| and down he run,            | Slide backward, left foot leading.                    |
| Hickory, Dickory, Dock.     | Stamp three times (right, left, right).               |



# OH WHERE, OH WHERE IS MY LITTLE DOG GONE?

Nursery Rhyme

Old Tune



A single circle is formed facing inward with the hands clasped. One of the players, the master, is in the centre of the circle. The circle moves around in line of direction, that is, the players slide sideways right. The master skips around the circle in the opposite direction, holding his hand to his forehead and looking from side to side as if to find his dog. At the end of the verse the circle halts on the last "be" and raises the clasped hands high. The master also halts at the same moment and the one before whom he stops is the little dog. The little dog immediately turns and runs away around the circle, or in and out under the clasped hands. Wherever the dog goes, the master must follow the same path in his efforts to catch him. After he has caught the dog the master may join the circle and the dog becomes the master, when the game begins anew. Should the master fail to catch the dog, after a reasonable chase, the dog may resume his former place in the circle and the game may begin again as before with the same master.

This game helps to encourage the children to slide quickly and lightly and not drag, as they are likely to do at first, for all the children desire to hurry past the master so that he will not stop in front of them.







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